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THE ART-JOURNAL.

JAMES S. VIRTUE, 26, IVY LANE, LONDON.

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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. THE TWO GRANDMOTHERS. Engraved by C. H. Jeens, from the Picture by Marie Weigmann, in the Royal Collection at Osborne.
2. A FIRE AT SEA. Engraved by J. Cousen, from the Picture by J. M. W. Turner, R.A., in the National Collection.
3. PLENTY—THE PRINCESS LOUISE. Engraved by W. Roffe, from the Statue by Mrs. Thornycroft, in the possession of the Queen.

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On the 1st of January, 1861, we commenced the Twenty-third annual volume of the Art-Journal.

The extensive circulation of the Art-Journal is the result of a large expenditure of capital—which has been continually increased year after year, so as to augment its value and secure its hold on public favour: its Proprietors and Conductors being fully impressed with the important fact that there is more difficulty in upholding than in obtaining popularity for any publication.

Such of our readers as are old enough to compare the present condition of British Art, "Fine" and "Industrial," with its position when the Art-Journal was commenced—in 1839—will not require to be told of the large and beneficial changes time has wrought. The higher arts are now receiving extensive patronage: twenty years ago few painters or sculptors were "commissioned," and it was a rare event to find ten per cent. of the pictures of members of the Royal Academy "sold" at their annual exhibition. Manufacturers, with a few honourable exceptions, hardly made pretence of reference to Art for instruction; content with the chances that occasionally procured good results, and satisfied, for the most part, to follow in the steps of predecessors, without inquiry and without advance.

Various circumstances have combined to produce the gratifying and beneficial improvement of which the present epoch supplies abundant evidence; it cannot be presumptuous to state that the Art-Journal has contributed largely to that progress on which the country, and, indeed, civilization, may be congratulated.

Our Subscribers and the Public may rest assured that in no degree will the efforts of the Conductors of this Journal be relaxed. The Editor, and his many valued coadjutors, will continue to labour, with heart and energy, to render it in all respects commensurate with the growing intelligence of the age; to supply information upon every subject interesting to the Artist, the Amateur, the Manufacturer, and the Artizan: making it not only a record of all "*news*" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to communicate,—but, by drawing on the resources of experienced and enlightened men, affording such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

The Art-Journal for the year 1861 has, therefore, been commenced with an earnest resolve to improve it by every available means, and with all the advantages that result from long experience of the wants and wishes of its Subscribers, as well as with a grateful sense of the support by which it has obtained the high position it occupies.

During the year 1861, the series of Engravings from Pictures in the Royal Collections (and for the permission to engrave which we are so much indebted to the gracious munificence of Her Majesty the Queen and His Royal Highness the Prince Consort) *will be brought to a close*, and will be succeeded by a series of

SELECTED PICTURES FROM THE PRIVATE GALLERIES AND COLLECTIONS OF GREAT BRITAIN.

This project has been liberally and considerably aided by collectors, and cordially assisted by many artists. Our selections have been made—we trust and believe with sound judgment—from the most extensive collections in the Kingdom; and we are so arranging as to obtain the co-operation of the best engravers—and of those only.

Subscribers are aware that *a New Series* was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures; of the new series, therefore, *six* volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—also consists of six volumes. Either series may be obtained separately, and may be considered complete, there being no necessity for obtaining the earlier volumes.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the Art-Journal is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded to 26, Ivy Lane, Paternoster Row.

All Orders for Advertisements should be sent to J. S. Virtue, 294, City Road; 26, Ivy Lane, City; or to 4, Lancaster Place, Waterloo Bridge, Strand.

Post Office Orders should be made payable to J. S. Virtue, 294, City Road.

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Mr. Benson J. Lossing's "Tour on the Hudson" has been duly registered in the District Court of New York, and the American Copyright thereby secured.

THE ART-JOURNAL.

LONDON, DECEMBER 1, 1861.

THE TWENTY-THIRD VOLUME *of the* ART-JOURNAL, *which the present number completes, brings to a close another Series of that work. With the part for January,* 1862, *we commence a* NEW SERIES.

In compliance with annual custom we have to record a grateful sense of the public support thus far accorded to us, and a confident hope in its continuance.

The ART-JOURNAL *is, as it has long been, the only journal in Europe and America by which the Fine Arts are adequately represented. There is no publication of any kind that reports the progress of the Arts in their application to Manufactures.*

We trust and believe, however, it will be universally admitted that, although we have no stimulus from competition, and no dread of rivalry, there has been, from month to month, ample and conclusive evidence that no labour is considered too great, and no expenditure too large, that tends to sustain the JOURNAL *in its high position.*

It is to the continuance of a resolve to neglect nothing that can be desired by our Subscribers—to grudge no toil or cost that may minister to their wants and wishes—we are to attribute the fact that we stand alone in the place we occupy, and enjoy so large an amount of public favour.

We have earnestly and anxiously studied, year after year, during twenty-three years, to render each annual volume more attractive and useful than its predecessor; and that principle will continue to guide us, we hope, for many years to come.

With the present part we bring to a close the series of engravings from pictures in the several collections of Her Majesty the Queen and His Royal Highness the Prince Consort, the permission to engrave and issue which was graciously accorded to us so far back as the year 1852, *the publication being commenced in* 1855. *We trust we have so discharged our task as to gratify the public, while giving satisfaction to the illustrious donors of so great a boon.*

The series we commence in January, 1862, *will consist of* SELECTED PICTURES FROM THE GALLERIES AND PRIVATE COLLECTIONS OF GREAT BRITAIN—*almost exclusively the Works of eminent British Painters.*

Some of these selections have been made from public Galleries; others from large and important Collections; but the greater number have been obtained from the comparatively small, though rich and varied, collections of private gentlemen — "the merchant princes" more especially, who have of late years been the chief patrons of British Art—whose wealth has been liberally expended in elevating British Art to its present state of high prosperity.

The utmost possible care will be paid to the character of the Engravings, without which the best works fail in effect. This duty we owe not only to the Collectors who have cordially and liberally aided our plan, but to the ARTISTS *who have, in many instances, co-operated with them; whose reputations may be essentially aided by multiplying their creations worthily, but materially damaged if rendered without adequate regard to the genius that, by means of the engraver, becomes a most impressive* TEACHER.

*In nearly all cases the Engravings will be in line, the stipple style being adopted only where the subject may be better rendered by it. At the present time the art of the line engraver is, in England, almost extinct: there are not in this country a dozen historic or genre works of Art in process of engraving in that style; indeed, it is scarcely too much to say the art depends on this Series for existence. We shall resort, not only to British engravers, but to those of Germany, Belgium, and France.**

The year 1862 *will, however, supply us with other material, by which we shall seek to render the* ART-JOURNAL *useful and attractive. A Prospectus that accompanies the present part will inform our Subscribers under what circumstances we design to represent the* INTERNATIONAL EXHIBITION *which is to render that year memorable.*

We undertake this great and costly work in full confidence that it will meet the entire approval of the public, for to the public alone we must look for our reward; and we hope to produce an "Illustrated Catalogue" that shall be permanently useful to all who are interested in any department of Art.

During that year, however, we shall withhold engravings from sculptured works; inasmuch as it is absolutely necessary to supply a large quantity of additional matter with engraved illustrations.

It remains but to assure the public and our Subscribers that our utmost efforts will be exerted to retain their support, and to increase the circulation of a work that has found favour during the long period of twenty-three years—not alone in Great Britain, but in every country of the World.

4, LANCASTER PLACE, LONDON.

* A very limited number of the engravings will be issued as proofs on India paper, *for subscribers only*; each part will consist of three engravings. The series of "SELECTED PICTURES" will thus be produced as a separate and distinct work, as were "The Vernon Gallery" and "The Royal Gallery," which it is designed to succeed: it will, no doubt, be superior to either of these works. In "The Vernon Gallery" there are many pictures not calculated for engraving; but they were necessarily included in the published work, in order to redeem a pledge given by us to Mr. Vernon to publish the *whole* of his gallery bequeathed to the Nation; while, in engraving "The Royal Gallery," it was considered necessary, in order to represent somewhat duly its varied contents, to introduce into the series examples of some of the old masters. In the series now announced, no such restriction or difficulty can arise: the power of selection will be almost unlimited, and the result depend on the taste and judgment that dictate its contents.

THE EXHIBITION AT FLORENCE.*

LAST month the sculptures and pictures in this Italian Exposition were noticed at considerable length; and if the fact be considered of any value by those who have not been able to see the exhibition and judge for themselves, the jury in the Fine Arts department has practically endorsed the soundness of former remarks by conferring a very large proportion of the medals on the artists whose works were commended as specially worthy of approbation in the *Art-Journal* for November. In the few cases where this general rule has not obtained, there were obvious reasons for the action of the jury, which, while open to question when tested by the higher standard of judgment, are nevertheless perfectly intelligible as the result of a somewhat mixed tribunal; as, for example, in sculpture, where a medal has been awarded to the producer of a very clever work—a group consisting of a soldier, a nun, and some fellow comrades, a work full of life, energy, and pathos, and produced with rare artistic power and manipulative skill—just such a work as was likely to attract the admiration of men who could appreciate the dashing effort of a clever artist; but it is a work essentially pictorial rather than sculpturesque, and bears the same relation to the true ideal (whatever that may mean), which is the true domain of sculpture, as the clever terra-cotta beggars, tinkers, and card-players—in which this exhibition is so prolific—bear to the Laocoon, the Venus, and the Dancing Faun. This distinction, not of degree merely, but of essence, is not ideal, but inherent; and however easily the selection of such works may be accounted for, and however excusable the selection, all circumstances considered, yet it is a lowering of the standard of judgment, which would have been more wisely maintained, by a jury surrounded by much of the greatest sculpture in the world. With one or two such exceptions—and even these are all in favour of works of striking ability—the jury has performed its delicate and responsible task with what we are bound to believe great judgment, as their decisions have so fully endorsed our previous meed of praise.

The exhibition is divided into twenty-four classes, and each class is subdivided into several sections, and that readers may have a kind of bird's-eye view of the whole, it may be more convenient to indicate at once the varieties of which these several classes and sections are composed. The first class comprises horticulture and floriculture, and the sections under these heads are—first, living plants; second, flowers; third, fruits; fourth, herbs; and fifth, all the machines, implements, and other articles used in the culture of these four sections. Upon each of the classes there is a jury to judge and award prizes, and this jury has the entire control of all the sections, although in some cases, as of the second class, the general jury, either practically or formerly, subcommits the sections of which the general class is made up. The second class consists of zoology, and the sections under this head begin with animals of the cow kind; then come horses, then the sheep kind, which are again subdivided into those of fine wool and coarse wool. Then come the swine tribe, then fowls, then insects, such as bees, then fishes, and then all the animals not comprised in the preceding seven sections have an eighth section to themselves. Thus the division seems sufficiently minute, and if the decisions of the jury are only half as perfect, the exhibitors should have no cause either for disappointment or grumbling.

However important the artistic section of this exposition, as evidencing the present position and future prospects of Italian high Art

* Continued from p. 344.

may be, the position of Italian social life, as set forth in the industrial departments of the exhibition, is still more interesting and important; and very nobly has the new-born nation displayed its prospects and resources. In some respects, indeed, this Italian exposition is the most perfect in this way that ever has been produced, embracing not only raw materials and manufactured articles in the usual acceptation of these terms, but the animals that produce the materials also; for there is a considerable section devoted to cows, horses, ponies, heifers, and other animals more or less essential to the use or comfort of humanity. In this the Italians have combined our Baker Street Christmas Show with former expositions of industry and Art; and whether successful or not, the effort shows that hopeful breadth of vision of which the future of Italy stands so much in want, and of which the Tuscans especially have exhibited such ample stores in the difficulties and dangers that have so recently beset the common fatherland. Having touched on the live stock, it may be as convenient to finish that section, although this cannot be done with much commendation, for whatever position Italy may take in Art and Art-industry, it is difficult to convey to the minds of those familiar with the shows of Smithfield, how far behind the Tuscans and Italians generally are in the breeding and raising of agricultural live stock. To liken the "beefs" here exhibited to the lean kine of Pharaoh's dream, would neither be complimentary nor literally true; but the very thought of being compelled to make a Christmas dinner off the loins of some of the animals placed here for exhibition, would form the most melancholy day-dream with which many a rich Cockney could be tortured. In this respect the agricultural mind of Italy wants much development, although circumstances will make that a slow, if not an impossible process. In a country without pasture lands, whose hill sides are festooned with vines and crowned with olives, and whose plains form the garden of Europe, husbandmen cannot afford to grow cattle; nor do the habits or necessities of the population demand that cattle should form an important constituent of social existence; for where the working people live from January till December without fires, save for the barest purposes of cookery, beef can never form a very important portion of national dietetics. The attempt, therefore, to combine this branch of agriculture with the exposition might have remained untried without materially injuring its usefulness or unity; and even the fine black ponies, which formed the most attractive feature of this section, seemed to have little connection with the more general and more usually understood objects of the exhibition.

The third class is made up of field and forest produce, the first section of which is devoted to animal productions, such as wools, skins, cheese and butter, silkworms and silk, honey and bee's-wax, and others not comprised under these heads. The second section includes vegetable productions, the proper products of the fields, bread stuffs, and farinaceous food, such as chestnuts; and it is difficult to estimate the importance of the chestnut in Italy, sounding as it does strange to English ears to hear that the poor are likely to have a very hard winter because the chestnuts have failed! After the fruits of the field come the fruits of the table, such as radishes, which are followed by hay, hard substances, dye stuffs, aromatics, olives and their oil, grapes and vines, apples, cyder, followed by whatever the fields produce not comprised in these sections. In the section devoted to forest products are woods of all kinds, glutinous substances, wild fruits, barks, charcoal, and other productions. The fourth class embraces agricultural machinery, and of this it may be said in passing, there is a very respectable muster in the building, including nearly all the modern implements in a more or less perfect form, from the iron plough to the steam threshing-machine; this class of articles comes almost exclusively from Turin, where there is evidently a considerable number of machinists—both of ingenuity and commercial enterprise. It appears to those travelling in Italy, that no kind of agricultural machine is so much wanted as good clod-crushers, for after the parched clay soil is raised in large cakes by means of four or six white oxen and a lumbering old wooden plough, which goes on two large wheels, the lumps thus raised are broken small as garden soil by women with large rakes—a process which is no doubt perfect in everything but its tediousness and cost. The fifth class is devoted to health and nourishment, the first section being confined to health, and the second embracing food and beverages; the third section takes charge of medicines and their application, after which comes anatomy and its cognates. The sixth class contains metals and minerals, under which is placed geology,—of which the exposition contains a very fair museum,—the smelting of minerals, and mineral substances not metallic, among which mineral waters find a conspicuous place. The seventh class has relation to the working of metals, from the finest gold filigree down to the most ordinary iron work; and to this section is also allotted coins and medals.

The eighth class comprises general machinery, which includes everything tending to save or promote more successful labour, from a grindstone to a locomotive-engine. And in this section there is at least one machine of apparent novelty, and which certainly looks as if it might become of great utility in all the ornamental departments of furniture. The maker is also in Turin, and the machine, which is by no means complicated, cuts wood out of a block, say twelve or fifteen inches thick, in a perfect nautilus-like form, commencing at, say one inch, for the outside line in width, and cutting in a regularly diminishing circle till it reaches the point near the centre of the block at nothing. Without a diagram, it is difficult perhaps perfectly to describe the operation of this machine in words; although from what has been said, practical men will readily understand what is meant, and they will as readily see that when a fifteen-inch block of wood has been so perforated, they would have as many scroll ornaments as they choose to take out of the thickness, blocked perfectly out, and ready for carving or otherwise finishing on the edging and face. Unable to see this machine at work, it is impossible to describe at what rate of speed it performs its task, or the precise character of its action; but from the interest it appeared to excite even in its stationary position, among the workers of wood in Florence and elsewhere, it was evident that what it did and how it did it, were regarded with more than ordinary attention by those best qualified to judge of its merits. To us it appeared a great step forward in the saving of labour in one of the departments where ornamentation can be most judiciously employed; and if so, the advantages are too tempting to allow our makers of home furniture and wood-carvers to remain long ignorant as to the real value of such a professed help. The ninth class contains mechanisms of precision, such as clock-work, weights and measures, musical instruments and geographical instruments, along with physics, both theoretical and practical; and in this class there is one of these instruments of precision that may be called the lion of the exposition, and which is beyond all doubt one of the most wonderful developments of modern science. It scarcely comes within our special range, and yet no glance at the sections and classes would be reasonably complete which ignored the existence of so great a triumph. Italy may be said to have begun, and to this point completed the discoveries in electricity, and it is difficult to conceive that the electric telegraph can be carried beyond the results exhibited at Florence. Write a note, and in a few seconds the whole contents, in the autograph of the writer, is sent on to Leghorn; in a few seconds more the answer of the person to whom the note was addressed is sent back to Florence in his own handwriting: and this marvellous exchange is as simply effected as the simplest of the messages transmitted in this country by the system here in use. This, as it deserves, is one of the great points of attraction to visitors of all classes, and forms another epoch in the long annals of Italian discovery. And the tenth class is devoted to the wide ramifications of chemistry, embracing photography, and the manufacture of colours. Now our attention shall be confined to the department of photography, leaving that of colours till we come into connection with the branches of Art-industries in which colours are used. The display of photographs at Florence occupies a considerable space—more, perhaps, than the Photographic Society can secure for any of their exhibitions in the metropolis; and much of the Florentine space is covered with what is interesting, if not important, in this modern Art-science. One of the first, and by far the most conspicuous objects in the collection, is a photograph of his Majesty Victor Emmanuel, a full-length figure, almost, if not quite, life-size—the largest and certainly the most striking photograph we ever saw, the work of Duroni of Milan. Of all the portraits of the king exhibited—and the name of these is legion, in every kind of material and form—this photograph is at once the best and most pleasing; for whatever other attribute the Italians may confer upon his Majesty, not one painter or sculptor appears able to endow his features with aught save a vulgar and repulsive plainness. But this photograph has at least the merit of making him a gentleman in appearance; and that is usually the last merit that photograph portraiture reaches. How or by what process it has been produced, neither the catalogue nor the portrait declare; but to produce a full-length, life-sized portrait by any means so vigorous and uniform in colour, is an expansion of photographic capability such as could hardly have been hoped for. In real progress as regards Art it is of less account, because few besides a king would care to have every spot and wrinkle from brow to boots transfixed in the exorable truth of a metallic materiality; and life-sized photographs can never reach beyond being objects of curiosity, for they are too perfect ever to be pleasing. And what is true of these portraits is also true of nearly all the photographs in this exhibition—those by Caldesi, of London, being the greatest exception, and this chiefly because they are from frescoes, and not from nature. These copies of the figures and portions of figures from the Raphael are, we suppose, new, and they are magnificent, although they have not the same kind of novelty and grandeur of effect to those familiar with the photographs from the Hampton Court Cartoons, as they have to those unacquainted with these works. Still there are no greater temptations in the exposition to the true Art-student than these photographs from the Vatican, which ought to command a very extensive sale. Into what has been called the too perfect character of Italian photographs we cannot now enter, further than to say that the sharp clear air is too clear for the production of good pictorial effect by photography—it makes everything hard, metallic, and equally important; it destroys what in a picture is known as air, and robs the artist of half his chances of success by robbing him of those

defects which an English atmosphere creates, and which tend so much to give the works of our best photographers pictorial effect. This to some may sound like a contradiction in terms, but it is not so; and those who have most studied the subject will be best able to understand this defect of these Italian photographs.

Class eleven refers to the productions and materials of the ceramic art; but to these we shall more especially refer as we proceed, as well as to the subjects of class twelve, which belong to what may be called the building trades. Classes thirteen and fourteen relate to silks, velvets, and wools, but in so far as these can be supposed interesting to readers of the *Art-Journal*, they will be treated of as articles of Art-manufacture when that branch comes under discussion.

Everything of apparent importance in the classes comprising domestic furnishings in all their branches will form the subject of more detailed remarks in the following pages: the classes which comprise the Fine Arts have already been disposed of in the November number of the *Art-Journal*.

Class I. Floriculture, to which is added fruits, plants, &c., is a division forming a solid and philosophic basis for an exhibition of Art-industry, inasmuch as this section of the vegetable kingdom is the most luxuriant groundwork of design adapted to all manufactures, because capable of beautifying all substances. In this section the catalogue is most complete, being no doubt prepared by the eminent professor of botany at Florence; and some of the specimens exhibited were beautiful, and some few novel, if not unique; but whatever superiority of skill the Italians have acquired in ornamental art—and they are the greatest ornamentists in Europe—they seem to owe nothing either to the profusion of their flowers or the pre-eminence of their floriculture; for in these respects, judging of what may be seen during a month's rambling in search of the beautiful in all or any of its phases, both France and England are far ahead of Italy in profusion and quality of flowers; and the exposition at Florence would stand but a poor chance in a competitive show at Chiswick or the Crystal Palace. From the botanical gardens and museum there were many admirable plants, some of them well worth the attention of the *Gardener's Chronicle*, or *Cottage Gardener;* but nothing noteworthy, either for leafage, flower, or general elegance, to the furtherance of ornamentation as applicable to Art-industry; and the readers of the *Art-Journal* have no special interest in knowing that one nurseryman in Florence exhibited 120 varieties of verbenas and 200 sorts of dahlias, or that another Florentine surpassed his neighbour by adding another hundred to the already rather perplexing and not very useful variety. The alimentary cereals were of course fully represented; but the wheat shall be passed over to get at the straw, for seldom in the wide range of industry have the triumphs and wealth-creating powers of Art been so conspicuously displayed as in relation to straw. "Not worth a straw" has passed into a bye-phrase of contempt, but let those who use it visit this Florence exposition, and then they will learn how skill and Art can elevate things thought worthless into importance by converting them into absolute wealth. Straw-plaiting in Tuscany is as highly esteemed as wood-carving or engraving, according to its capacity for displaying skill; and the prices which Florentine signorinas pay for plain bonnets without trimmings, would astound those snarling mates whose wives content themselves with the "loves" which decorate the windows of Regent Street, or further West. 300, 400, 500, and even 600 francs for an untrimmed straw bonnet; and the best evidence that these prices are not considered extravagant is found in the fact that such bonnets sell—those purchased by Victor Emmanuel were at a cost of £20 a bonnet. The enormous price is no doubt remarkable, especially in a country where foreigners expect to get straw hats cheap; but the still more extraordinary thing is, that the wealth-imparting powers of Art should be able so to enrich the productions of nature as to convert that which is akin to refuse in the economy of the one into a source of such national wealth in the productions of the other. What has been and is still being done with straw may, probably will, ultimately be done with hundreds of other substances, and nowhere is the prospect more interesting than to the manufacturing industry of England.

Among the other raw materials, woods, clays, marbles, and earths hold a conspicuous position, and especially to those whose chief object is some accurate knowledge of the industrial resources of Italy. Among the woods there seems nothing conspicuously interesting, the prevailing kinds in use being walnut and ebony, and there is no novelty or variety worth serious consideration; but among the marbles there are some which ought to be better known in England, and the quality and colour of which would add greatly to our resources in that demand for colour which, as some insist, is increasing in mural decoration. In the use of these coloured marbles the Italian architects and decorators have displayed surpassing taste, and there seems no reason for doubting that what has been done so well in Italy could also be done in England, where wealth is ten times greater. True, Italians spend in proportion far more on the ornamentation of their dwellings than either the English or the French; but the expense is, after all, only a secondary question, for even now English noblemen and gentlemen could have all the beauty of Italian decoration, the beauty of the marbles included, for the prices now paid for an almost infinitely poorer and inferior style of ornamentation; the primary difficulty has been that those to whom such matters are entrusted in this country have, as a rule, been ignorant of the existence of such aids, and even where the knowledge existed, they have been content to work in that which gives least trouble. One plain surface, whether of brick, stone, or marble, is always easier to manage than the skilful contrast of opposing colours, and the difficulties of transit for the Italian marbles have nursed the inaction which a natural dislike to extra trouble has generated. This state of things is, however, drawing to a close, and the growing tendency to colour—although not always wise—and the opening up of Italy by railroads, must gradually produce a change in the halls and dining-rooms of England. The clays seem to include specimens of every variety, from that used in the manufacture of the commonest building bricks up to those preparations out of which are shaped the finest porcelain—a most interesting series, and one out of which much instruction might be extracted by those competent to analyse the various samples. The chief lesson, however, would have been the old one, that labour is the price of success, now as in the days of the pagan deities. One section of these clays belongs to the tile and terra-cotta class of manufactures, having their chief seat in Turin, the other, to the earthenware and porcelain department, whose principal locality is Florence; and, by way of variety, it may be as well to pass at once from these clays in a moist or pulverised state to the articles produced from them. Commencing with what may be called the brick-work, the first thing that strikes the eye is the variety of the articles produced. Cornicings of almost every kind for outside work are here in abundance, sharp, and beautifully moulded, and turned out of the kiln comparatively straight—quite sufficiently so for general brick-building purposes. If price could be made to answer, there can be no doubt but that a considerable quantity of such cornicings could be used in England, chiefly, of course, for smaller jobs, for it is scarcely possible to suppose that, in large works, where cost becomes a primary object, these moulded cornice bricks could ever be had so cheap as the compo' cornices now used by builders; but here, as in so many other departments of the exposition, no indication of price could be found on the spot. The prices were said to be all known at the *bureau;* but, on going there, you only found a lad who knew nothing about the matter, except that the persons who did know were not there. Thus it was with scores of articles in which the question of price was everything, inasmuch as that alone could determine whether they might be made commercially available. Trade instinct is no doubt keen enough to ascertain such knowledge for itself, but it would have been none the worse for Italy and the exhibitors at the exposition, had this kind of knowledge been more easily secured by the public. However price may affect cornicings which can be reasonably well produced in compo', it would have far less bearing upon a class of works exhibited of great beauty, and which, in England, as elsewhere, might be turned to good account, both in external and internal decorations, but more especially the former, as we have in plaster castings a cheaper and sufficient substitute for the latter. Ornamental scroll-work for friezes and pilasters was there in great abundance and beauty, in workable lengths, and respectably straight, in a material about as hard as stock-bricks; few practical men have not felt the want of some such cheap and easy surface style of external decoration. There are many other articles made from this kind of clay interesting to those engaged in the building trade, and which would well repay the attention of spirited and enterprising members of this craft, although it is impossible to go over them in detail here, as it would require more space than can reasonably be devoted to any one department of the general subject. There is, however, one article which occupies so conspicuous a place in the exhibition in Florence, and which is almost, if not altogether, so unknown in this country as an article of general use, that some reference to it seems indispensable, viz., stoves made of brick, clay, or terra-cotta. These are produced in great variety, being, in fact, the stoves which are in common use throughout the Florentine and other Italian states, and many of them display great knowledge of design and general effect. Of course they are made to burn wood or charcoal, and this may be considered a grave objection to such articles in a coal-burning country, such as England; but the objection seems more specious than substantial, for almost any stove that will heat the hall or chamber of a house in the city of Turin ought to answer the same purpose in many parts of this country. But laying aside any idea of general use, these terra-cotta stoves would be a great advantage to larger halls and houses in the wood-burning districts,—of Hampshire, for instance,—where, for a few pounds sterling, a magnificent hall ornament could be made to do all the heating required, standing as high as one of the antique hall ornamental chimneys—generally of carved wood in this country, where they still exist—instead of the wretched-looking things called stoves which now disfigure, at even greater cost, such halls as are referred to. This is a subject worthy of grave consideration, both to architects and house furnishers, because where wood is more plentiful than coal, these terra-cotta stoves

only require to be introduced to become highly appreciated.

One of the principal seats of this terra-cotta manufacture is in Turin, and, as already indicated, this seems a sufficient guarantee that the stoves there made will stand a reasonable amount of heat without material injury. This clay and terra-cotta series embraces other objects of interest to our countrymen, where the taste for flowers and landscape-gardening is extending in so many ways and directions, for these tastes cannot go much farther in the right direction without including vases, terraces, and figures in a proportion as yet unseen in all except a very few of even the best known English flower-gardens. And especially could the vases and figures be used with advantage to effect, and without risk from frost, which is the chief enemy to be encountered, in good sized green-houses and conservatories. For these purposes many of the specimens exhibited at Florence are beyond all comparison the best we have ever seen; some of the figures being so masterly in composition and artistic treatment, that they have been placed among the sculptures in marble, and have secured, as they deserved, the highest approbation of the most competent judges. Those inclined to decorate in this style, but to whom the expense of marble is a barrier, should not overlook these terra-cottas,—because those to whom the Art displayed is a greater attraction than the material on which the Art is employed, would have more real enjoyment out of these artistic clay figures, than out of ninety per cent. of all the marble statues produced for garden ornamentation.

The next important series of clays forms the raw material of the earthenware and porcelain exhibited; and judging from the number of these clays, which are mostly in a pulverised state, this is a most complete section of the exhibition—as complete, we suppose, as was the collection of woods exhibited by Lawson and Son in the Exhibition of 1851. The varieties baffle the closest scrutiny of non-practical men, and dozens of bottles are there, all containing different samples which are so much alike that if they were again thrown into confusion—for they are arranged with the most evident care—not one in every hundred of the most keen-eyed visitors to the exposition, would be able to say in what one differed from another. The principal, and as appears by far the most important and complete part of this section, has been furnished from the Ginori Porcelain Works,—the site of which is about six miles from Florence, in the direction of Pistoja,—an establishment that for centuries has held a high reputation among this class of Italian Art-industries. But instead of wasting time over differences in raw materials that we could not sufficiently appreciate or comprehend, let us proceed to the finished productions, which, from their attractive character, the whole public, from Victor Emmanuel down to his humblest subject who visits the exhibition, seem to enjoy; for from this stall, as from nearly all others of importance, the king has been a most profuse, if not always a discriminating, purchaser—partly, no doubt, as a stroke of policy, but partly also to keep up by adding to the vast collection of such articles in the palace at Turin, where there is quite a museum of porcelain in a chamber of gold.

Among the numerous exhibitors of earthenware and porcelain from all the Italian states, this Florentine establishment unmistakably occupies the first place in the exhibition, as well as the chief eminence in the general manufacture of the higher class wares; and it may be said to exhibit a monopoly of the trade which consists in producing imitations of majolica and works of the *cinque cento* period: but to imitate the past is by no means the highest state of either individual or national Art-industry; and there seems really more hope for the reality of the future industrial Art of Italy, in some of those white-ware jars and vases from Milan, and brown or blue vases from Turin, or the still commoner ware from some of the other towns, than even from the most costly efforts of this greater Florentine house. About the one class of wares there is the evidence of life, thought, and progress, combined with adaptation, inasmuch as they are well-considered forms turned to purposes of recognised utility; in the other they are at best ornamented toys, made to catch the approbation and secure the support of children in Art who have arrived at man's estate in means of purchasing, who are attracted by what is as intrinsically worthless in Art as in archæology. This question, which is not purely an Italian one, cannot be gone into at present, and the more especially as another, and to England a more important, exhibition may give greater home-interest to the subject; but apart from this vital question of the right or wrong of the principle involved in these imitations, those produced at Florence will find great favour in the eyes of those who buy such articles, for they are admirably got up in everything but genius. This the originators had, and it at once gives value to these works; but no excellence on account of mere labour or practical skill will ever compensate for the want in such imitations as are now under notice.

Among the earths exhibited attention shall be confined to a very few, and those such as the Italians prepare as stainers for their colours, because they only come within the sphere of Art-industry. In them the Italians are as careful as the French, and the evidence of labour in the improving and almost perfecting of colour in some of these samples is most interesting and instructive. Genuine Italian ochre has long been known to the best ornamentists as a most invaluable colour; and latterly, what was understood in this country to be the pure material—the native earth as it came from its soil-bed—brought a high price in the general colour-market, and very little of it could be obtained; but the Italians would consider the purest samples that could be had in England as little better than mud, while that which has been thoroughly washed and prepared has a strength, purity, and tenderness of tone which makes it of more than double value and beauty. No doubt it costs money—more money perhaps than chrome-yellow, and very much more than Oxford or Welsh ochres, and, therefore, would probably not find a sufficient market in this country; but nothing can be done to raise the position of Art-industries dependent on colour in England, so long as mere cheapness is the standard by which the raw materials of progress are estimated and determined. What is true of ochres is equally true of those earths from which the Italians derive their reds and browns; as compared with some of the tones seen at this exposition, the workers in colours here have no idea of what Venetian-red really is from the wretched brick-dust rubbish which passes under that name in these parts; but there is no more pearly, tender, and beautiful red in existence than some of the specimens of this colour here exhibited. Not quite allied, but yet not far apart from this class of articles, was another, viz. several samples of oils, more or less prepared; and, in the present state of trades connected with interior decoration, this question of prepared oils holds, or ought to hold, a front position in interest and importance. Those engaged in that department of the colour-trade might investigate the utility of these preparations with perhaps profit to themselves and advantage to the public. Such investigation, to be worth anything, cannot be concluded in a hurry, otherwise the very useful work might have been attempted, and the results stated as a matter of public duty to most important industrial Art-interests; for there is nothing more wanted at the present moment within the whole range of ordinary house-decoration, to say nothing of higher walks, than a simple linseed oil freed, by preparations, from those deleterious impurities which permeate ninety-nine-hundredths of oils now sold or used in the ordinary course of trade.

Strange as it may sound, these Italians, who can prepare colours so well, and so well apply them where both French and English comparatively fail, as in fresco—and most of their interior house-decorations are in fresco, whether rude or refined—yet in other walks, where colour plays an equally important part, these same Italians make failures so ridiculous as to place them beyond criticism or remark. In the ordinary course of things, people would expect that men who had no equals in colouring a wall with figures and ornaments in fresco, would be equally skilled in colouring a piece of paper-hanging with similar or the same devices; and especially as a large portion of even their best fresco work is done by what are technically known as pouncing and "stencilling." But it is not so; and perhaps the very lowest state of any of the Art-industries, represented in the Florence exhibition, is that of stained paper-hangings, which are not numerous, but which would be looked upon as a miserable failure in this country, although exhibited as the produce of least important manufacturers. They were inferior in design and bad in colour, and where there was something like a tolerable pattern, it was either a wholesale theft from the French, or such a piratical modification as is too prevalent among some of the so-called designers—design-stealers, would be the more appropriate designation—in England. The reason of this state of matters is obvious. No portion of the Italian Art-mind has yet been devoted to this branch of trade, and never until they begin to produce on paper what they paint so magnificently on walls, will this branch take root among them. In imitation-frescoes, in relievo, in friezes, and especially in decorative figures, they could produce in paper-hangings what no other nation could, and if they threw a portion of their national ability into them they would command a large and profitable market, because they could produce at prices which neither France nor England could touch. But until the Italian makers see this or some kindred walk as their speciality, French and English have alike little either to hope or fear from Italy in this department of business. Such as is made in either country can never hope for more than a trade worthless in extent from a people accustomed to fresco decoration in abundance; and the makers of the west have nothing to fear so long as the Italians withhold their own strength from this calling. Both might well dread the competition if these Italians began to manufacture imitations of their frescoes; but of that there is not the slightest immediate prospect, so far as this exhibition enables strangers to judge,—although it is a branch of trade still entirely open, and one which none could undertake with the same certainty of success as the artists and Art workmen of Italy.

In carpets, which may be taken after paper-hangings, there was almost literally nothing, and not a single design that merited special notice; nor, perhaps, is this to be wondered at, among a people whose floors are not wood but brick, and when that is covered—chiefly the covering is scagliola—in all states of variety and beauty. Still, carpets are used, and will evidently become more fashionable in Italy, there being one manufactory at Florence, at which a good many hands are employed, but there, as at the exposition, the designs are of the most common character, and wanting in all that people naturally expect to come from

Italy, both as regards style and colour. Their general good taste, however, protects their carpets from the vicious absurdities which obtain too often, both in England and France, in carpets, whether made for rich or poor; and if the carpet does become an indispensable part of domestic furniture in Italy during their two winter months—if that can be called winter where people live from year to year without fires, save for purposes of cooking—the Italian carpet manufacturers will have at least nothing to unlearn from their present style of work, and it would be hard to say as much with truth of the same class in this country, and still more hard with respect to those of France.

Neither do the Italians appear to set much store on window-curtains, if absence from this exhibition may be taken as any sure test of general disuse; for here there are no trophies such as marked the Great Exhibitions of London or Paris, whereby the taste of the upholsterer, who seems to be a very tenth-rate person in the Italian cities, could confront, or, it may be, overpower by additional show, the genius of the sculptor in marble or the carver in wood. Still, there are many creditable and some very fine specimens of materials, both silk and other stuffs, out of which window curtains could be made, and the best of these seem to be sent from the principal houses in Turin. Florence, with excuseable pride, thought that she could produce the best of every article in Italy, and this feeling of superiority has long been sedulously cherished, and not without producing good fruit among the population at large; for there is no more certain elevator, either in individuals or nations, than such an amount of self-esteem as shall not make its existence evident to offensiveness—and the Tuscans may be said to have been kept within reasonable bounds on some points, but to have sadly overstepped them in others, and in this respect the people of Florence fully represented Tuscany. Their creed has evidently long been and still is, that Florence is the place above all others, wherein men attain to perfection in all the Arts or Art-industries, and this for three reasons, as the old teacher of Perugino used to say. First, for the air of the city gives (or is supposed to give) such a natural quickness and freedom to men's perceptions, as not only compel them to become good judges, but also to judge with sole reference to the good and beautiful, without regard to who the producer may be—a kind of air which, if its merits be truly stated, would be an invaluable boon to England during our next March gales, when the materials for the Great Exhibition of 1862 will be getting pushed into order. Next, Florentines are supposed to keep their skill and judgment in perpetual activity, so that they must not only be industrious, which they are, but must also know how to excel their neighbours, so that they may gain sufficient to live comfortably; and thirdly, that this same wonderful air generates such a desire for honour and glory in those who constantly breathe it, as makes every man who has talent live in such a constant struggle for self-exaltation and pre-eminence, as prevents him from acknowledging other masters equal to himself—a feeling which seems not unfrequently to have left a considerable residue of disappointment and evil. Such may be taken as a free translation of what Vasari put into the mouth of an old artist long ago; and the feeling supposed to be prevalent then has not quite expired yet, for according to that impartial authority, public rumour, Florence expected to take the first place in all departments of the exhibition, and especially in the higher class of textile fabrics. As it is, she takes almost the lowest, the fabrics of Milan and Turin, and even of some of the smaller cities, shooting far ahead. This is one of the checks which the friends of a united Italy, even in Florence, rather rejoice to see, as a lesson to the city of great names; for whatever may have been the case in the days of Dante, Michael Angelo, Galileo, and Machiavelli, now at least amidst the utilities of this unideal age, other parts of Italy can rival and outrun the wisdom of the Florentines, in spite of the inspiring air by which they are so bountifully surrounded. Florence may be well contented to stand upon Art, especially in all the departments of carving and casting, leaving carpets, calicos, and even silk stuffs, to the other sections of Italian ingenuity and enterprise.

One of the great, perhaps, from an industrial Art point of view, the greatest, treat of the exposition consists in the display of household furniture. In that, every town seems to be represented, and every district has its own peculiarity of style and character. In quantity and quality also, so far as that is represented by expense, the glory here again belongs to Turin—two of the houses in that city sending what forms a large proportion of the whole; but happily cost is not synonymous with beauty, and many of the articles exhibited by other parts of Italy far surpass in purity of taste and design some of the most expensive products of the Piedmontese capital. In this department of furniture the catalogue is unfortunately of very little use; and this, without blame being attachable to those who had charge of getting it up; because one, if not the most obvious necessity was that of a good general effect, especially in the great centre hall, and this could only be produced by separating into different lots the larger and more imposing specimens sent. Of these a large proportion consisted of furniture, for the Italians still spend as much upon one huge piece of highly ornamented walnut or a mosaic table—as even a wealthy Englishman would consider sufficient to furnish an entire room. The result of these several causes is that the numbers in the catalogue are scattered all over the building—a difficulty which is only increased by the names of the exhibitors in each class being arranged alphabetically. But in spite of these drawbacks to comparisons and rapid work, there are some general conclusions which examination of the articles in detail force upon the mind. The first and most obvious is the not unusual tendency to over-ornamentation which the overwhelming mass of the articles display—that is, judged from an English, and what may be called a utilitarian, point of view; because, in estimating the Art-industry of foreigners, the fact cannot be safely overlooked that their stand-point may be different from ours, and while ours may most perfectly represent English habits and necessities, that which this standard would condemn might as successfully represent the habits and requirements of other lands. Still, keeping this truth in view, the general conclusion appears, even from their point of view, demonstrable, that in almost all articles of furniture where ornamentation was introduced at all, the one leading vice of the producers is over-decoration. The part allotted to the first and highest principle, the beauty of fine outlines, is not only a subordinate, but an almost vanishing part; while the part allotted to ornamentation in the production of general effect is not only almost universally excessive, but is in many most important works all but entirely absorbing. Take some brass work from Milan as example of what is meant, chiefly because in this an exhibitor displays both aspects of design applied to manufacture in most striking contrast, and in limited space. Some brass bedsteads by Spulozzi, of Milan, are got up in a style which, for pleasing forms and general simple elegance, may challenge comparison with any similar articles no matter where produced, and are very much finer than those generally seen in this country. It would not have been unreasonable to expect that the taste which could be so displayed in the fine flowing lines of a brass bedstead might also have been found predominating in the lines of a brass fender. This fender, however—which is a conspicuous object in the centre hall of the exposition—is, however beautiful in itself, or rather in its parts, taking its purpose into account even from an Italian point, one of the most vicious specimens of misadaptation and over-ornamentation in the exhibition. The ornamental scroll-work on this fender is large and flowing in its lines, and some clever cupids are introduced with great general artistic skill, so that the effect of the whole is so good that we only regret not being able to obtain a photograph of the article, as an example of bold and cleverly constructed general ornaments; but then, for all the purposes of a fender, it was not only inconvenient, but would have been an absolute nuisance in a room intended for human habitation, and especially so in a house where women and children form the major part of the inmates. The sharp points of the leaves—the points on which so much of the general artistic beauty of the work as a whole depend—would tear dresses, with or without crinoline, to shreds, without the bare probability of escape; and children would run the almost certain risk of getting lacerated by the slightest stumble against what would be to them a huge hedgehog of ornamental bars; while, whatever the fuel used, if dust was present, those beautiful leaves, and curves, and hollows would be found receptacles which no ordinary housemaid would ever be able to keep clean. These are no doubt very vulgar-looking utilities to an artist whose single object is to produce an imposing piece of scroll-work combined with figures, and then call it a fender; but they are Italian utilities as well as English ones: for even the difference between wood fires and coal ones is only a question of degree, and where Italians do not use fires they have no use for fenders, however beautiful or perfect the designs as specimens of brass work. This article has been dwelt on as offering a strong and intelligible example of the kind of thing complained of under the term over-decoration, even from the Italian stand-point. Where outline has to play the most important part, and where surface decoration is employed, it is often as equally profuse, and not unfrequently far less refined in its development—as in the case of dozens of tables, whose chief characteristics are more or less vigorous blotches in the shape of representations, in inlaid woods, of scenes from the life of Garibaldi, or the struggles of some local hero. Such works belong neither to Art nor Art-industry, but belong to that class of anomalies represented by indifferent poetry in the production of the brain, and which has long and generally been accounted as alike intolerable to gods and men.

Even among some of the higher specimens of the furniture in this exhibition, the fault of over surface-decoration is very conspicuous. Near the centre entrance, and the first important display in the large centre hall—readers shall not be perplexed by reference to the catalogue—there are several large pieces of furniture, *en suite*, by a tradesman of Florence, one of the best makers in that city; and for reasons which shall be stated by-and-by, the Florentines, as a rule, stand at the real head of this department in Italy. This Gothic is severe enough in style to satisfy even the most inveterate of our modern English Goths. Whatever the essential element of Gothic may be—and some of its most zealous advocates seem sadly unable to give a reason for this part of a fever that is on them, rather than a faith that is intelligibly in them—few

moderate men will be inclined to doubt that the beauty of any phase of Art lies primarily in the quality of its outline forms, and that all surface decoration must be absolutely subservient to them. Unfortunately for the breadth and grandeur of general effect, these principles have been reversed, both by this Florentine and many other exhibitors, and by none more strikingly than by the large exhibitors from Turin, who, as a rule, have lost the speciality of their outline in a superfluity of often unmeaning, always useless, and not unfrequently most obtrusive surface gaudiness. No doubt the Gothic furniture is curious; like some of the old illuminations, it makes spectators wonder how men had the patience to complete it; and the skill displayed in working out the laborious trifling also commands a measure of respect; but after all it is only laborious trifling still, and, however ingenious, it takes from rather than augments the value of objects on which it is impressed, in nearly all, except the vulgar idea of value being measured by cost. In the nature of things, lines whose complexity fatigue the eye to trace, cannot be beautiful; and the beautiful is a higher standard even for industrial-Art, than either the ingenious or the curious. Some of the other specimens, in equally severe Gothic forms, show the difference between legitimate and illegitimate surface decoration at a glance; and some of the most perfect things in this furniture department of the exhibition consist of examples exhibited by Achillo, of Sienna, where the surface ornamentation is in beautiful unison with the general form, and where, especially in a large chair, this combination forms the finest specimen of modern Gothic furniture we have ever seen; because, apart from the vexed question of style, harmonious unity combined with agreeable forms will always more or less nearly approach the truly beautiful, even when displayed in armed chairs, whether based upon the Gothic, or any other type. There are some few specimens of rosewood furniture, and also of oak; but however excellent in itself, neither the light-coloured oak nor the rosewood, with which may be included the few specimens of mahogany, contrast favourably with the other woods, walnut or ebony, nor even with the dark oak of which some of the larger specimens are made up. Of these larger and every way more important specimens, they are mostly from the artists rather than from the industrial artisans of Florence, and it is difficult to know how such works ought to be catalogued. The wood-carving of Barbetti is known in this country, having received a medal at the Great Exhibition of 1851; and then, as now at Florence, his works were worthy of all honour, although it may well be doubted whether they can be truly included among the specimens of industrial Art, any more than sculptures in marble or paintings in oil could be so included. True, they combine high Art, as represented by figures, with industrial Art as represented by ornament; but so did the works of Raphael and Michael Angelo—and few would venture to class them as Art-workmen. The gates, by Cellini, which have been, and will ever be, one of the great Art attractions of Florence, cannot be called a successful specimen of industrial Art; and if not, it is difficult to see how works got up in the same way by artists of the best ability among moderns, should be included in a class from which such ancient masters are excluded. This subject demands more attention than it has yet received; and will be as pertinent to the Exhibition of '62 as it is to that of Florence—where some of the very best works exhibited in any branch are to be found among those carvings in wood, where Barbetti, Rossi, Cheloni, and Pasquale of Sienna, reign triumphant and supreme. With these men, and their followers, and indeed with the Florentines and more southern contributors to the exhibition generally, the excess of ornamentation means an excess of Art, while with those produced at Turin it means excess of show. Among both there is the unfortunate absence of original self-reliant thought—at least, this is the rule, its presence being the rare exception. Among the Florentines, the despotism of Cellini is as conspicuous over their artistic thoughts as that of the Grand Duke ever was over their persons and purses. Among the Turinese, the influence of France, in her most vicious and glittering days, has become mingled with the purer and higher styles of Italy, and the result is a marked distinction between the productions of the various states, and an equally marked departure from artistic simplicity in the northern as compared with the southern designers. Even when surface decoration, for example, is carried to equal excess in articles exhibited by both sections, those from the north are not to be compared with those of the south in purity and beauty of design; and the most gorgeous inlaid works from Turin pale before the small round table, of the same class, sent by Rosani from Brescia, which, had the stand been equal to the top, would have been a perfect gem, of its class; or the still more perfect table sent by Rajolia, of Palerma. As specimens of artistic workmen, the southern makers have no superiors in the Florence display, and probably few equals in Europe; although it would display still higher power had they been able to spare half of what appears their literally useless labour, and presented a similar effect, for there is no necessary connection of ideas between a fine table-top and a multitude of ingeniously-formed lines, such as no man can number. Among the commoner works, chairs occupied a considerable space; and some modern antiques from Turin were capital, both in style and imitation. There was also a lot of rush-bottomed chairs, in plain wood, very elegant in form and general taste, near the centre of the large hall; but there was nothing to tell who or where they came from: the official in charge could give no information on the subject, which was equally true of about one-half the articles worth more than the most cursory glance; and the only other that shall be noticed under this head of furniture is of very humble pretension, viz., an iron washhand basin-stand, which is a most admirable type of a class of articles in which the Italians seem further advanced than either England or France. This washhand basin-stand has no great elegance of outline to recommend it, although it is at least equal in this respect to what is usually seen in England; but it is perfect in its comprehensiveness, even to a mirror and towel-horse, having drawers, stand for water-jug, and every conceivable kind of convenience inserted into the smallest possible space, so that the maker seems to have constructed his wares upon the advice of Sidney Smith, beginning "remember Noah and be brief," &c. This kind of completeness is evidently a favourite idea with Italian furnishers, for it more or less predominates through a great variety of articles; and although not without certain obvious disadvantages to the producer, it has also clear enough attractions for the purchaser of domestic furniture, and one which would be as readily appreciated in London as anywhere in the world. If, for example, this complete washhand-stand, and a bed similar to that already noticed from Turin, could be had at a moderate price, a bachelor's, or even a family bedroom, would be stocked with furniture occupying such small space as to leave ample scope for moving about, even in a small London bedroom; and this would not only be a convenience to the poor, but also often to the rich, where compactness is always a consideration if space is not.

In connection with this, the quality of Florentine japanning seen in this exhibition may also be noticed; especially that done in Florence, as a very large proportion of the appearance of many articles depends upon how they are japanned or painted; and in this part of Italy, that, especially the wood, is done in great perfection, and apparently at less than half the cost paid for it in England; the latter being polished, and the other coming, finished clear as a mirror and as smooth, floating from the brush. Such, at least, it is in appearance; and the colour of the black is as rich as the gloss is beautiful. In short, the Italians seem to understand more of the Chinese principle of wood japanning than the same class in this country; and hence the greater superiority of Italian work, which approaches very nearly to the Chinese standard.

Having now gone over this important section with some care, the general conclusion is, that viewed from the Italian stand-point, and measured by the high standard of that country, no artisans in Europe can equal the Italians in their own walk. As mere cabinet-makers, they are at least equal to the best workmen in Britain; while as wood-carvers, and masters of decoration, they are as superior to the French as these are considered superior to the carvers in England; and if to these qualities be added the purity of taste and high artistic feeling which is still apparent in the general design of middle and southern Italy, as compared with what is to be seen either in Paris or London, there can be no reasonable doubt but that these Italians, as a class, stand at the very head of European finishers, as their brethren of the brush stand at the top of European decorators. How much, in this respect, the Western nations may yet owe to Italy, it is impossible to conjecture; but if we only acquire a portion of their genius, and combine that with skill in adapting it to our necessities, it would be a recompense worth many times more than this country is likely to do for Italy. The vices of their over-ornamentation are those which result from constraint rather than from liberty, where variety struggles with, but dare not outstep, the prescribed bounds of orthodoxy; but with the giant intellect of Italy again set free, what might the world not expect from the unwithing of this artistic Samson? This exhibition is the first symptom of a return to that grand old strife for pre-eminence which so distinguished the years of the republics; and if the Italians of to-day retain but a portion of the greatness of their sires, the influence of Italy upon the future of the world's Art will be incalculable. They have the true principles traceable in the clear lines of an artistic genealogy, glorious beyond comparison with that of any modern state. And, in taking leave of the exposition, it is impossible not to express admiration at the success with which a nation, struggling for political existence, has shown the world that in the higher arts of peace it still occupies a foremost place in Europe, and gives ample pledge of present and prospective ability to contribute its fair share to European progress and civilization.

JOHN STEWART.

[We have treated this subject at much length, as, no doubt, our readers expected we should do, for, in many ways, it is one of great importance. From Florence will proceed many valuable instructive contributions to our International Exhibition; and this "home" exhibition is to be regarded as gratifying evidence of a new birth of Art in Italy. We were, therefore, induced to send the accomplished writer of these articles to Florence, in order that we might be enabled to submit to our readers as accurate and useful a report as it was possible to procure.—ED. *A.-J.*]

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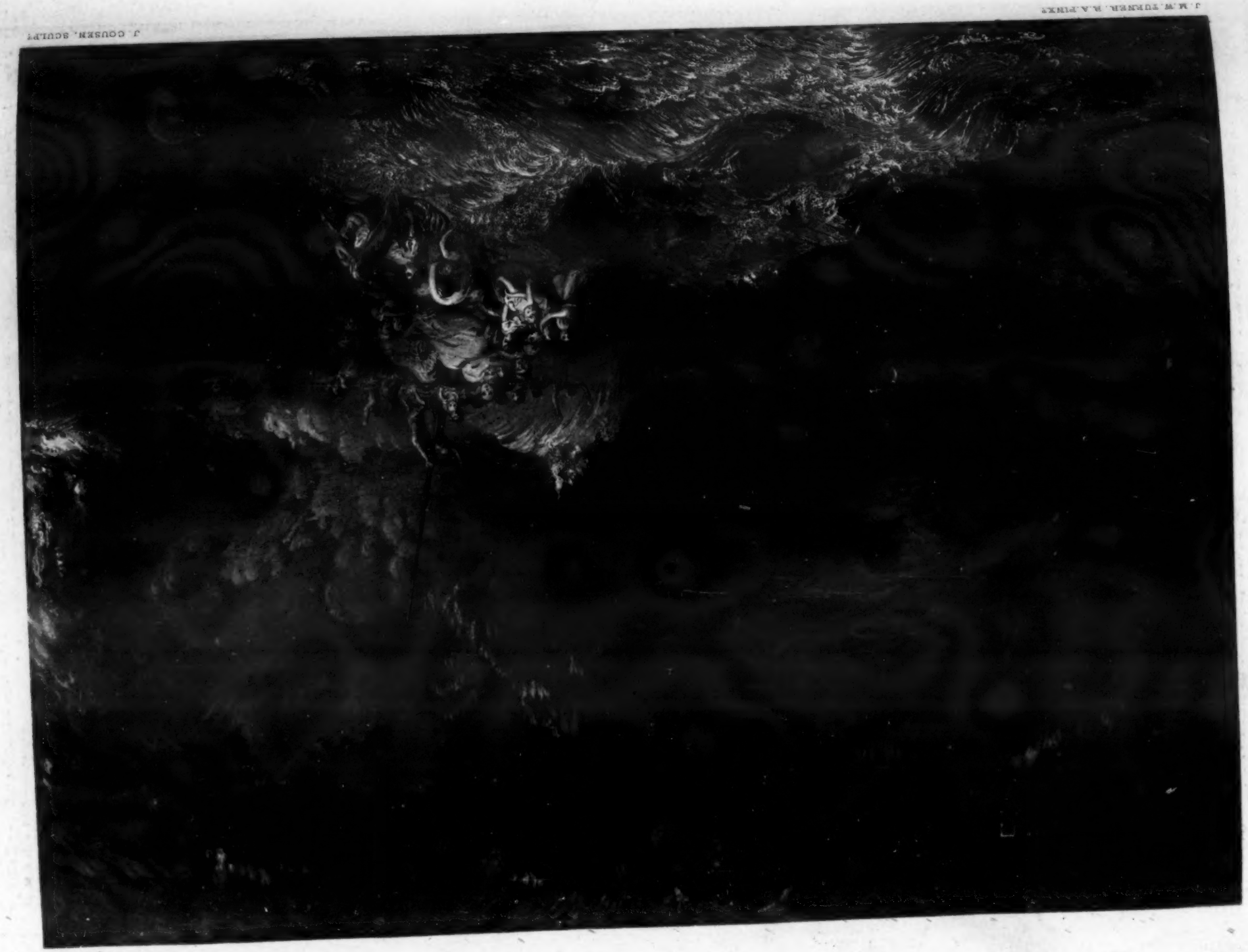
J.M.W. TURNER, R.A. PINXT.

J. COUSEN, SCULPT.



A FIRE AT SEA.

FROM THE PICTURE IN THE NATIONAL GALLERY

THE TURNER GALLERY.

A FIRE AT SEA.

Engraved by J. Cousen.

Looking at this picture when it hung in the Museum at Kensington, and still more recently where it now is, in Trafalgar Square, and then comparing with the painting Mr. Cousen's admirable engraving, we are absolutely astonished at what the latter has done with such imperfect materials as were before him. The canvas has on it the foundation, and little else, of a grand work; there is, as it were, a magnificent idea in embryo, but the picture is so unfinished, so crude in execution, and confused in its details, that the meaning of the artist has rather to be guessed at than accepted by what is presented to the eye. We have often felt that it requires a man of no ordinary discrimination and judgment, to engrave well many of Turner's completed pictures; how much more difficult must it then be when the engraver sits down to such a work as this, with the hope and expectation of producing order out of chaos, and beauty out of apparent monstrosity? Let any one contemplate for a few minutes the original, and he will at once acknowledge the truth of these observations, and, doubtless, accord our engraver the testimony of high approval for what has been accomplished.

And, indeed, the estimate of Turner's genius by the popular mind, must depend, in no small measure, upon the engravings which appear from his pictures. Few persons, comparatively, can see, so as to understand and value rightly, those wonderful compositions and marvellous effects displayed on the canvas: the engraver gives to these their form and character in a way intelligent to the most simple-minded; hence the print possesses a power which cannot be accorded to the painting.

"A Fire at Sea!" can the imagination suggest a calamity so terrible? more especially when, as in this picture, a fearful storm is raging, and the darkness of night adds to the horrors. Here the devouring elements of flood and fire are contending for mastery over their victims, and any endeavour to escape from the one, is only tempting the fury of the other; death in either form seems inevitable, as Turner has represented the awful scene. On the right is the unfortunate vessel burnt down to the water's edge, yet with the fire curling in lurid flame round the tall masts: in the foreground the wretched crew and passengers—the number of females and children would signify that the ship carried emigrants—are endeavouring to save themselves upon a large but hastily-constructed raft, from which many have already been swept into the flood of waters, while a huge wave rears its red crest over those still left on the planks, threatening to hurl them also into "swift destruction." High in the air burning pieces of wood, cordage, and canvas are borne in eddies by the furious gale; and, in strange contrast to this wild, brilliant, but most appalling scene, the crescent moon is sinking calmly, behind masses of black clouds, into the distant waters.

"When on her wide and trackless path
Of desolation, doomed to flee,
That vessel sank 'mid blending wrath
Of fervent and rolling sea.

"The moon hath twelve times changed her form
From glowing orb to crescent wan,
'Mid skies of calm and scowl of storm,
Since from her port that ship hath gone.

"But ocean keeps its secret well,
And though we know that all is o'er,
No eye hath seen, no tongue can tell
Her fate:—she ne'er was heard of more."

This picture, left unfinished by the artist, was not exhibited till it came before the public as a part of the Turner bequest. Why he never completed it one is at a loss to conceive, for the conception is assuredly worthy of his extraordinary genius; and the work is certainly not among his latest: we should think it belongs to his second period—probably between the years 1805 and 1813. In the new arrangement of the Turner pictures in Trafalgar Square this is hung so high as to be seen at a disadvantage.

THE TURNER COLLECTION IN THE NATIONAL GALLERY.

When it was determined, in order to save the Turner pictures to the nation, to hang them in the National Gallery, it was difficult to see by what arrangement they could be shown advantageously without a great displacement of others. There have been, however, only thirty-eight withdrawn, of which the great proportion consists of works interesting only as examples of the progress of Art. By the removal of these, and a redistribution of the pictures contained in the West, or old Italian room, nearly all Turner's works have been placed there by covering the whole of the space from the line to the ceiling. Hence, for the time being, that is the Turner Room. We say, "for the time being," because it is not intended that so many of the collection are to be placed out of sight for any long period. Paul Delaroche seldom entered the Louvre without closing his eyes, and with his eyes shut, he saw more than thousands of other visitors with their eyes open. By many artists it will be considered advantageous that certain of Turner's pictures are hung so high that everything is lost but their tones and *centres*, and so the more clearly showing the principles of their construction. But of such an arrangement the public, and especially the ardent admirers of Turner, are impatient—the latter considering it a desecration that anything of Turner's should be higher than the line of the eye. All praise, however, to Mr. Wornum; his arrangements solve a problem which was considered one of much difficulty. The room looks extremely well, but its dimensions are shrunk by the necessity of replacing screens in the centre; yet no visitor will complain of the screens on finding the walls covered with works, some of which the artist himself valued beyond all price. With others, this might have been no criterion of their value; but it was with Turner. When this room was filled with dark pictures, it seemed amply lighted; but now that it is hung with works generally so high in tone, the light seems insufficient. At Marlborough House this collection was invisible; but at Kensington it shone out with a lustre that convinced the friends of Turner that even they did not know him until his works had been seen there. In the National Gallery the best pictures occupy the best places, and these alone would always sustain his reputation at the point of exaltation to which it has attained. By the greater portion of the present generation who have ever thought of Turner at all, he has been judged by the last works of his long life; and these, because perhaps not one has been painted save according to some elaborately-acquired principle, were too enigmatical for the many. By friends and followers much indulgence was shown to Turner latterly, because aforetime he had done great things. But that tenderness, that would extend its elastic praise from former beauties to later defects, if it were ever necessary, is now no longer so. To say, as some will have it, that Turner's career was one of faultless and paramount excellence, is simply not true. It is the assertion of an affected enthusiasm. But if it be said that he was the greatest master of landscape that ever lived, this is undeniably true. There are the proofs at the end of the room in Crossing the Brook and the Apulcia, besides in other works near them; and let those who have formed their judgment of this great artist by the productions of his last years, examine these essays, and at once reverse their decision. To the world outside the painting circles, Turner was never known till the removal of his works from Marlborough House; even their concentrated lustre was not sufficient to dispel the gloom of that shady place. On the left of the doorway hangs the portrait, for the sake of which he must have many times abandoned himself to the full dress of the last quarter of the last century. A full-fronted study of an artist by himself, if not soft and simpering, is too often stiff, vacant, and staring, and such is the character of this head. He seems to have been about eighteen, and the portrait looks either as if he had had some assistance with it, or he had painted more portraits than are commonly known, as it shows some aspiration to those conditions of the art to which Gainsborough rose, and from which Lawrence descended.

Following the line round the room from the portrait, the succession is: The Frosty Morning: London and Greenwich; Calais Pier; The Death of Nelson; The Shipwreck; The Goddess of Discord should follow, but the place is vacant, for the picture is in Dublin—Apollo killing the Python; Dido and Æneas; Crossing the Brook; Apulcia in search of Apuleius; Ulysses deriding Polyphemus; The Fighting Téméraire; The Palace of Caligula; Childe Harold's Pilgrimage; Phryne going to the Bath as Venus; Apollo and Daphne; Rome, from the Vatican; Rain, Steam, and Speed. These are the pictures that occupy the line of the eye to which they are entitled from their importance. There are others as interesting as many of these, occupying places less favourable, which it would be desirable to hang where they could be more easily seen, but at present that is impossible. Had it struck Turner, in his fervent self-gratification, to stipulate that none of his works should be placed higher than eight or nine feet from the floor, perhaps the bequest would not have been accepted by the House of Commons on terms involving the cost of four such rooms as they now occupy. Had he ever dreamt of such an outrage as his collection being crowded into one room, covering the walls up to the ceiling, he would not have hesitated to insert in his will such a condition. Every one of these pictures was among the most favoured of those exhibited at the Royal Academy, and they should not be less considered in a National Gallery.

Some of the works immediately above those we have mentioned are, Jason in search of the Golden Fleece; Morning on the Coniston Fells; Bligh Sand; The Tenth Plague of Egypt; Spithead; Hannibal crossing the Alps; The Meuse—an Orange Merchantman going to pieces; Windsor; Richmond Hill; Abingdon; The Decline of Carthage; Queen Mab's Grotto; Whalers in the Ice; Dido directing the equipment of the Fleet; The Vision of Medea; The Parting of Hero and Leander; Agrippina landing with the Ashes of Germanicus; The Opening of the Walhalla; Bocaccio; Fire at Sea; Whaling, &c.; and the eye is seduced by beauties yet above these.

On the two screens the pictures are—Bacchus and Ariadne; The Approach to Venice; The Sun, of Venice; Moonlight at Milbank; The Battle of Fort Rae; The Blacksmith's Shop; Edinburgh, from the Calton Hill—a charming water colour; Orvieto; The Harvest Home; Regulus leaving Rome; and Whalers and Fishing Boats bringing a disabled Vessel into Port Ruysdael. Thus on the walls there are seventy-nine pictures, and on the screens eighteen. The water-colour sketches and drawings remain at Kensington; these we consider as by no means an unimportant portion of the Turner bequest; they range over a period of half a century, and mark at once the progress of the man and of water-colour drawing.

The changes that have been rendered necessary by the reception of these pictures are extensive. The thirty-eight that have been withdrawn, are principally those of the early German schools, recent acquisitions, but with them are the two large Guidos that have been lately cleaned. In the new Italian room no perceptible change has been made. The first of the three other large rooms is occupied by the Dutch and Flemish schools; and the middle room by the French and Spanish schools; the last of the three being now the Turner room. The old pictures have received an addition of two to their number,—a Rembrandt, a portrait of himself, and a Garofalo, of which the subject is the Virgin. The Rembrandt is clear, clean, and in excellent condition; it has not the savage grandeur which he has, in some of his likenesses, given to himself, as for instance, in that of the Ritratti at Florence, above the Rubens and Vandyke no less famous.

Those who would study Turner as a painter, will find him fully set forth in this room. Let those who grudge him the full measure of his fame, place themselves before Crossing the Brook, and the two pictures by which it is supported on the right and left, and ask themselves if they have ever seen the glories of these works surpassed. If they be outdone, it would be instructive to know whose are the greater works. Are they by Claude, or Poussin, or Salvator, Ruysdael, Both, or Minderhout Hobbema? and if by any of them, where are they? None of these have painted the breath of the morning, and the succeeding summer

light like Turner. Some of his advocates hold him up as a rigid naturalist, but those who do so do not yet understand him. He is represented as having followed nature spray for spray, and leaf for leaf; but this he did not do, he was not even true to nature, but he was the greatest master of the expediencies of lights and darks that ever lived—a great sorcerer, whose sleight of hand looks even more veracious than truth. We will instance what we mean in a few words. Analyse any picture in the room, and it will show itself to have been painted rather according to a principle than to nature. Take a simple composition—say the Téméraire; the material splendour and the touching eloquence of that picture are unmatched by anything in that line of Art; yet both form and natural truth are unmercifully sacrificed to secure the charm which principle alone can give. The bows of the ship are made to cast a shadow, which is positively false, as from the sun so near the horizon. If a shadow be cast here, it would be cast elsewhere, but it is not. Years ago, when this picture was engraved, Mr. Willmore attempted to give some shape to the phantom steam-boat by which the hulk is towed; but Turner was furious. What right had any engraver to define for him? A piece-meal examination of other pictures would yield like results. Yet, knowing this, we willingly court the fascination of the spell which this magician alone has been able to work.

It is impossible that the pictures can continue in their present arrangement; in order therefore to effect a distribution more worthy of them, it is in contemplation to build another room on piles, and extending into the barrack-yard, in the rear of the Gallery; but on this subject it will be again necessary to ask the House of Commons for money, to the voting of which for Art purposes last session there was a grave opposition on the part of certain members.

OBITUARY.

M. ABEL DE PUJOL.

We mentioned in our November number the death of the celebrated painter Abel de Pujol; we are now enabled to give a short account of his life and labours. He was of noble origin, his father being M. A. D. Joseph de Mortzy, Baron de la Grave et de Pujol, Councillor of State, Chevalier of St. Louis, and Grand Provost of Valenciennes. The son Abel was born in 1785; he showed from his earliest age a predilection for the Fine Arts, and his father being a man of discretion allowed him to pursue that career. The young artist's progress was so rapid that in 1802 he gained the medal of honour, in the class from the life model. His father at this period made up his mind to send him to Paris, but the Revolution having dissipated his property, he was only able to allow the young man 600 francs a-year, which was afterwards raised to 1,500 francs. Though receiving little encouragement from his master, David, who soon left him depending on his own genius and a strict application to nature for his advancement, he yet struggled on. His first painting represented 'Philopœmen recognised whilst splitting wood in the kitchen of a friend who had invited him to dinner.' David was so struck with this painting that he gave Abel the advantage of his *atelier* gratis. In 1806 he was first medallist at the Academy. In 1810 he gained at the *salon* of that year a gold medal of the second class, for his picture of 'Jacob Blessing the Sons of Joseph.' The same year he gained the "Paix de Rome," second class, and the year after the first "Paix de Rome;" the subject of the painting was 'Lycurgus presenting to the Lacedæmonians Charilaus Son of Polydectes as Heir to the Throne.' The health of the young artist not being able to support the climate of Rome, he was forced to return to Paris, where he painted a large number of signs (the mania of this period), many of which were very beautiful, and assisted him to "keep house." He, however, soon threw off this servile art, and exhibited in 1814 a picture of 'Britannicus.' In 1817 he exhibited 'St. Stephen Preaching before his Martyrdom,' ordered for the church of "St. Etienne du Mont." In 1819, 'The Entombment of the Virgin,' 'Cæsar on the Ides of March' (this last was destroyed in the fire at the Palais Royal), and 'Sisyphus in the Infernal Regions.' In 1822, at St. Roch, he executed three fresco subjects, relating to that saint, and 'Joseph explaining the Dreams of the Butler and Baker of Pharaoh.' In 1824 he produced 'The Capture of the Trocedero.' and several other paintings of large dimensions, amongst which was the ceiling of the staircase of the Louvre, destroyed in the alterations with others in that establishment. He was a member of the Legion of Honour, and of the "Institute," where he filled the chair vacated by Baron Gros.

FRESCOES IN THE HOUSES OF PARLIAMENT.

A new fresco, by Mr. Ward, has been placed with his other works, the Argyle, Alice Lyle, &c. The title is not yet under it, but the story is perspicuous enough as one of the most remarkable of the many hair's-breadth escapes of Charles II. after the battle of Worcester. We see him here as William Jackson, the servant of Mrs. Jane Lane, who is mounted behind him on rather a sorry horse, worse than even that of Humphrey Penderell. They are about crossing a ford, the horse has made the first step into the water. We may suppose that they have just been challenged, and their pass examined, for their path is beset by Cromwell's troopers. Mrs. Lane looks alarmed, but Charles, in his suit of coarse grey, and steeple hat and cropped hair, tries to look unconcerned. It was on the 10th of September, 1651, that Charles, as the servant of Mrs. Lane, left, with her, Bentley Hall, the house of her brother, Colonel Lane, in order to conduct her professedly to pay a visit to her friend, Mrs. Norton, at Leigh, near Bristol. But he was yet destined to wander about for a month, in imminent peril of his life, before he procured a vessel at Shoreham, and made his escape to Fecamp. The circumstance is treated in the simplest manner, the object of the artist having been but to give to it the most natural emphasis. In the other corridor, the panels of which are to be filled by Mr. Cope, a picture has just been placed: the subject is the 'Raising of the Royal Standard at Nottingham in 1642,' an important crisis in history, as the initiative of the civil war. In the picture the king is surrounded by the chiefs of his party, who are represented as confident and defiant—set forth in the utmost bravery of the military equipment of the cavalier period. Mr. Cope has treated the incident as a ceremony, and he has done well; but it was at once an end and a beginning, and fraught with graver consequences than were conceived of by that exulting throng surrounding the king. These frescoes are not painted in the corridors, but in another part of the building, and on slate panels, which are removed into their destined places when finished.

THE WINTER EXHIBITION.

This is announced as the ninth Winter Exhibition—together with a new collection painted expressly for Mr. Wallis. There was, we believe, no winter exhibition last year, the first omission since they were begun nine years ago by Mr. Pocock, as exhibitions of sketches. It was felt from the first that the contributors would not limit themselves to sketches, and they began to finish as highly for this occasion as for any other. Hence we have subsequently seen, and there are in this collection, pictures as elaborately worked as is possible in oil-painting. They are principally small—the catalogue is prefaced with "cabinet pictures." But a catalogue is scarcely necessary, the room is not large, and the best pictures are so faithfully characterised as to be distinguishable at a glance. There are contributions by J. Sant, A.R.A., P. F. Poole, R.A., A. Johnston, F. Goodall, A.R.A., C. Stanfield, R.A., W. E. Frost, A.R.A., E. M. Ward, R.A., W. C. Thomas, F. R. Lee, R.A., T. S. Cooper, A.R.A., &c. The numbers in the catalogue go up to about 150, but the small space that can be given to this notice, will allow little more than names and titles. Mr. Sant's 'Doves' is one of the most fascinating of his many beautiful studies of women, which are all more or less alike, yet very distinct in action. The likeness is easy enough, but it is the unlikeness in which he stands alone. The abnegation of colour in this picture is very remarkable—it might be thought he had never seen any colours but black, white, brown, and some apology for red or yellow. In 'How Pretty!' W. C. T. Dobson has two children, the younger with that cherub face he so often paints. 'The Charity of Dorcas,' by the same artist, has, we think, been seen before. Lejeune was to send two pictures, which had not arrived when we saw the collection. 'A Quiet Morning,' and 'A Trout Stream,' J. W. Oakes, have much of the valuable, natural identity, that first brought his works into notice. 'Looking over Bidstone, Cheshire,' C. Hargitt, looks very like the thought of some famous Dutchman long departed. Mr. Hargitt seems to have lived very fast in his art, and left behind him much that others are still trifling with. By the late F. Stone there is 'Jesus in the house of Mary and Martha,' exhibited some time ago. A view of Tangiers, by F. R. Lee, R.A., shows this artist to much advantage in a change of subject; the picture is small, it might have been larger. 'The Goths in Italy,' Poole, is perhaps a sketch made for the larger, well-known picture.

'Harvesting,' by Ansdell, a broad English landscape, bright and sunny, is so different from his most recent subject-matter that he is the last we should have accused of such a descent to the domestic. 'Hunt the Slipper' is, in the catalogue, given to E. Goodall, but it must be by F. Goodall, as strewed with those bouquets of children and girls that this artist describes with such flower and fruit-like sweetness. 'The Bay of Baiæ,' by C. Stanfield, R.A., looks like what Mr. Stanfield painted in days gone by; there is, besides, a triad of small sketches by him—'Beachey Head, from New Haven,' 'Picking up a Lame Duck off Hurst Castle,' and 'Pic du Midi.' 'The Novice,' A. Johnston, is a very carefully finished picture of a girl in a convent, casting off the baubles of the world. By the same artist, there is also 'The Lass of Patie's Mill.' 'Tobias patris oculos curans' is the title given to a picture by Mrs. J. E. B. Hay, from Tobit, chap. xi. verse 11th; very successful in colour, but strong in the manner of a foreign school. 'The Prisoner's Solace,' E. M. Ward, R.A., is a profile of a lady at a window tending flowers, perhaps one of the family of Louis XVI. 'A Family Discussion,' F. Smallfield, is, curiously enough, carried on by three men—how the absence of a woman is justified it is difficult to conceive. The picture reminds us that the exhibitions of French works which have been held here operate sensibly and beneficially in some directions. In 'The Idler,' M. J. Lawless, it is clear that the artist has been looking at Meissonier and his congeners. 'Mama's Pet,' C. Rossiter, is a bright and firmly-painted study of a mother and child; and in 'The Defeat,' J. A. Fitzgerald, there is evidence of power and feeling equal to the most aspiring effort. By W. Gale there are several small works of much purity and beauty. 'Sunshine,' H. S. Marks, recalls vividly the quaint epigrams and "aunciente ballades" in paint, published by this artist. 'Guardian Angels,' J. H. S. Mann, is more than usually excursive in its narrative: it paints not only a heretofore but a hereafter. E. Goodall's 'Bivouac of Troops at Notre Dame,' looks difficult as a small picture, and would be extremely so as a large one. By C. Dukes there are 'Homeward Bound,' and another firmly-painted study; and noteworthy, also, are 'Sheep and Lambs,' T. S. Cooper, A.R.A.; 'Fetch it!' Mrs. Ward; 'Morning,' J. Gow; 'Mountainous Scenery, North Wales,' J. D. Harding; 'The Pet Calves,' J. R. Ansdell, A.R.A.; 'The Discovery,' T. Roberts; 'Grapes, Melon, &c.,' W. Duffield; 'The Flageolet,' W. Bromley; 'Heartsease,' C. Lidderdale; 'Lone Birds,' Mrs. Robbinson; 'The Toilet,' W. Hemsley; 'A Young Teacher,' Miss Solomon; and 'The Appointment,' by the same; 'Girl Feeding Puppies,' E. J. Cobbett; 'Sea-Coast at Bonchurch, Isle of Wight,' Cropsey; 'Loch Lomond,' A. Gilbert; 'Fruit Stall at Berne,' Emma Brownlow; 'Rabbits,' J. F. Herring; 'Rocks, from Nature,' E. Hayes, A.R.A.; 'Towing a Brig out of Yarmouth Harbour,' E. Bates; 'The Mother's Prayer,' M. Anthony; 'Mountain Scenery, North Wales,' Sidney R. Percy; 'Dead Game and Fruit,' W. Duffield, with others, by Bostock, Boddington, W. C. Thomas, J. J. Hill, W. H. Knight, J. Hayllar, J. W. Hulme, C. J. Lewis, &c.

THE HUDSON,
FROM THE WILDERNESS TO THE SEA.

BY BENSON J. LOSSING.

THE ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR.

PARTS XXIII. AND XXIV.

ABOUT three miles below Fort Lee is Bull's Ferry, a village of a few houses, and a great resort for the working people of New York, when spending a leisure day. The steep, wooded bank rises abruptly in the rear, to an altitude of about two hundred feet. There, as at Weehawk, are many pleasant paths through the woods leading to vistas through which glimpses of the city and adjacent waters are obtained. Hither pic-nic parties come to spend warm summer days, where—

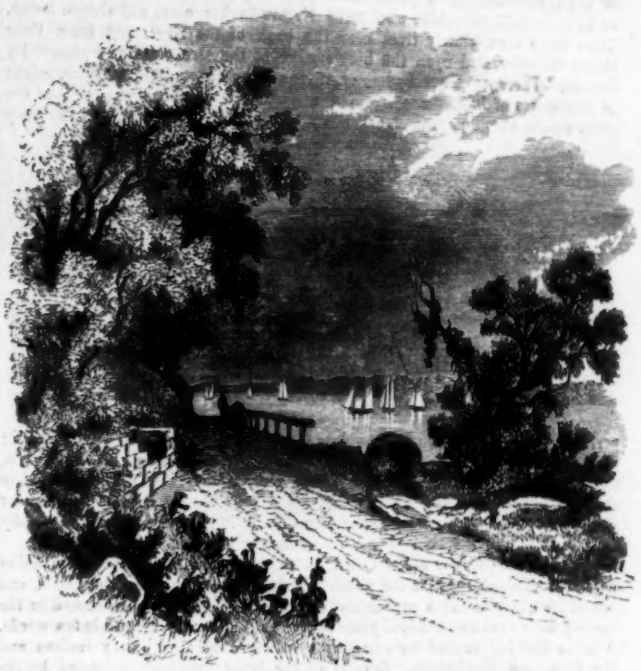
"Overhead
The branches arch, and shape a pleasant bower,
Breaking white cloud, blue sky, and sunshine bright,
Into pure ivory and sapphire spots,
And flocks of gold; a soft, cool emerald tint
Colours the air, as though the delicate leaves
Emitted self-born light."

Our little sketch of Bull's Ferry is taken from Weehawk Wharf, and shows the point on which was a block-house during the revolution; from that circumstance it has always been called Block-house Point. Its history has a melancholy interest, as it is connected with that of the unfortunate Major André. In the summer of 1780, a few weeks before the discovery of Arnold's treason,

BULL'S FERRY.

that block-house was occupied by a British picket, for the protection of some wood-cutters, and the neighbouring New Jersey loyalists. On Bergen Neck below was a large number of cattle and horses, belonging to the Americans, within reach of the foragers who might go out from the British post at Paulus's Hook, now Jersey City. Washington's head-quarters were then inland, near Ramapo. He sent General Wayne, with some Pennsylvanian and Maryland troops, horse and foot, to storm the block-house, and to drive the cattle within the American lines. Wayne sent the cavalry, under Major Henry Lee, to perform the latter duty, whilst he and three Pennsylvanian regiments marched against the block-house with four pieces of cannon. They made a spirited attack, but their cannon were too light to be effective, and, after a skirmish, the Americans were repulsed with a loss of sixty men, killed and wounded. After burning some wood-boats near, and capturing those who had them in charge, Wayne returned to camp with a large number of cattle driven by the dragoons.

The next village below Bull's Ferry is Weehawk,* a place of great resort in summer by pleasure seekers from the metropolis. It is made famous by its connection with the duelling ground, where General Alexander Hamilton, one of the founders of the republic, was mortally wounded in single combat, by Aaron Burr, then Vice-President of the United States. They were bitter political foes. Without just provocation, in the summer preceding an important election, Burr, anxious to have Hamilton out of his way, challenged him to fight. The latter, out of unnecessary respect for a barbarous public opinion, accepted the challenge; and early in the morning of the 11th of July, 1804, they and friends crossed the Hudson to Weehawk, and stood as foes upon the duelling ground. Hamilton was opposed to duelling; and, pursuant to his



DUELLING GROUND—WEEHAWK.

previous resolution, did not fire his pistol. The malignant Burr took deliberate aim, and fired with fatal precision. Hamilton lived little more than thirty hours. His death produced the most profound grief throughout the nation. Burr lived more than thirty years, a fugitive, like Cain, and suffering the

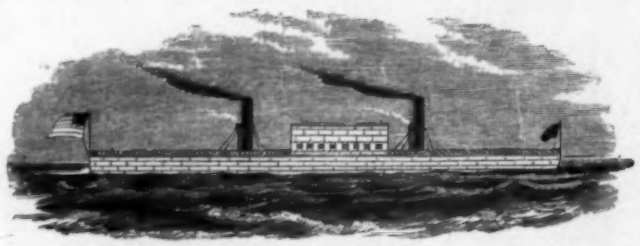
VIEW AT THE ELYSIAN FIELDS.

bitter scorn of his countrymen. This crime, added to his known vices, made him thoroughly detested, and few men had the courage to avow themselves his friend. A monument was erected to the memory of Hamilton, on the spot where he fell. It was afterwards destroyed by some marauder. The place is

* This is an Indian word, and is thus spelt in its purity. The Dutch spelt it Wiehachan, and it is now commonly written Weehawken; I have adopted the orthography that expresses the pure Indian pronunciation.

now a rough one, on the margin of the river, and is marked by a rude arm-chair or sofa (seen in our sketch, in which we are looking up the river) made of stones. On one of them the half effaced names of Hamilton and Burr may be seen.

The next place of interest below Weehawk, is that known in former times as the Elysian Fields. I remember it as a delightful retreat at "high noon," or by moonlight, for those who loved Nature in her quiet and simple forms. Then there were stately trees near the bank of the river, and from their shades the eye rested upon the busy surface of the stream, or the busier city beyond. There, on a warm summer afternoon, or a moonlight evening, might be seen scores of both sexes strolling upon the soft grass, or sitting upon the green sward, recalling to memory many beautiful sketches of life in the early



STEVENS'S FLOATING BATTERY.

periods of the world, given in the volumes of the old poets. All is now changed; the trips of Charon to the Elysian Fields are suspended, and the grounds, stripped of many of the noble trees, have become "private," and subjected to the manipulations of the "real estate agent." Even the Sibyl's Cave, under Castle Point, at the southern boundary of the Elysian Fields—a cool, rocky cavern containing a spring—has been spoiled by the clumsy hand of Art.

The low promontory below Castle Point, was the site of the large Indian village of *Hobock*. There the pleasant little city of Hoboken now stands, and few of its quiet denizens are aware of the dreadful tragedy performed in the locality more than two hundred years ago. The story may be related in few words. A fierce feud had existed for some time between the New Jersey Indians and the Dutch on Manhattan. Several of the latter had been murdered by the former, and the Hollanders had resolved on vengeance. At length the fierce Mohawks, bent on procuring tribute from the weaker tribes westward of the Hudson, came sweeping down like a gale from the north, driving great numbers of fugitives upon the Hackensacks at Hobock. Now was the opportunity for the Dutch. A strong body of them, with some Mohawks, crossed the Hudson at midnight, in February, 1643, fell upon the unsuspecting Indians, and before morning murdered almost one hundred men, women, and children. Many were driven from the cliffs of Castle Point, and perished in the freezing flood. At sunrise the murderers returned to New Amsterdam, with prisoners and the heads of several Indians.

A large proportion of the land at Hoboken is owned by the Stevens family, who have been identified with steam navigation from its earliest triumphs. The head of the family laid out a village on Hoboken Point, in 1804. It has

BROOKLYN FERRY AND HEIGHTS.

become a considerable city. Members of the same family have large manufacturing establishments there; and for several years have been constructing, upon a novel plan, a huge floating battery for harbour defences, for the government of the United States. More than a million of dollars has already been spent in its construction. It has been utterly shut in from the public eye, until very recently. Our space will allow nothing more than an outline description of it. It is a vessel seven hundred feet long (length of the *Great Eastern*), covered with plates of iron so as to be absolutely bomb and round shot proof. It is to be moved by steam engines of sufficient power to give it a momentum that will cause it to cut a man-of-war in two, when it strikes it at the waists. It will mount a battery of sixteen heavy rifled cannon in bomb-proof casemates, and two heavy columbiads for throwing shells, will be on deck, one forward and one aft. The smoke-pipe is constructed in sliding sections, like a telescope, for obvious purposes; and the huge vessel may be sunk so that its decks alone will be above the water. It is to be rated at six thousand tons.

Opposite the lower part of the city of New York, and separated from Hoboken by a bay and marsh, is Jersey City, on a point at the mouth of the Hudson, known in early times as Paulus's or Pauw's Hook, it having been

NAVY YARD, BROOKLYN.

originally obtained from the Indians by Michael Pauw. This was an important strategic point in the revolution. Here the British established a military post after taking possession of the city of New York in 1776, and held it until August, 1779, when the active Major Henry Lee (the one mentioned in André's satire), with his legion, surprised the garrison, killed a number, and captured the fort, just before the dawn. Now a flourishing city—a suburb of New York—covers that point. Immense numbers of travellers pass through it daily, it being the terminus of several important railways that connect with New York by powerful steam ferry-boats. Here, too, are the

SYLVAN WATER, GREENWOOD.

wharves of the Cunard line of ocean steamers. Before it is the broad and animated bay of New York, forming its harbour, and, stretching away to the south-west, nine miles or more, is Newark Bay, that receives the Passaic River.

Here we leave the Hudson proper, and after visiting some prominent places in the vicinity of the metropolis, will accompany the reader to the sea.

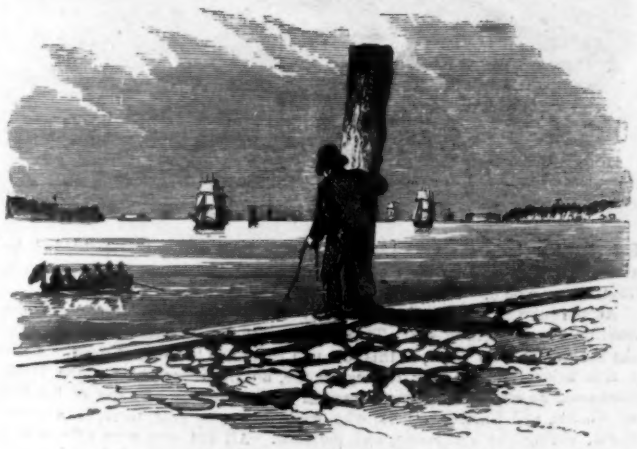
Adjacent to Manhattan Island, and separated from it by the narrow East

River, is Long Island, which stretches along the coast from West to East, about one hundred and forty miles. It is rich in traditional, legendary, and historical reminiscences. Near its western extremity, and opposite the city of New York, is the large and beautiful city of Brooklyn,* whose intimate social and business relations with the metropolis, and connection by numerous ferries, render it a sort of suburban town. Its growth has been wonderful. Fifty years ago, it contained only a ferry-house, a few scattered dwellings, and a church. Now it comprises an area of 16,000 acres, with an exterior line of twenty-two miles. Like New York, it has absorbed several villages. It was incorporated a village in 1816, and a city in 1834. Its central portion is upon a range of irregular hills, fortified during the revolution. The bluff, on which Fort Stirling stood—now known as "The Heights"—is covered with fine

GOVERNOR'S AND BEDLOE'S ISLANDS.

edifices, and affords extensive views of New York, and its harbour. Williamsburgh, which had become quite a large city, was annexed to Brooklyn in 1854. Between the two cities is Wallabout Bay, the scene of great suffering among the American prisoners, in British prison-ships, during the revolution. Eleven thousand men perished there, and their remains were buried in shallow graves on the shore. Near its banks was born Sarah Rapelze, the first child of European parents that drew its earliest breath within the limits of the State of New York.† Upon that *aceldama* of the old war for independence in the vicinity of the Hudson, is now a dockyard‡ of the United States government; and upon a gentle hill back of it, is a United States Marine Hospital, seen in our sketch.

The southern portion of Brooklyn lies upon low ground, with an extensive water front. There, immense commercial works have been constructed, known as the Atlantic Docks, covering forty acres, and affording within the "slips" water of sufficient depth for vessels of largest size. There is an



THE NARROWS, FROM QUARANTINE.

outside pier, 3,000 feet in length; and on the wharves are extensive warehouses of granite. These wharves afford perfect security from depredators to vessels loading and unloading.

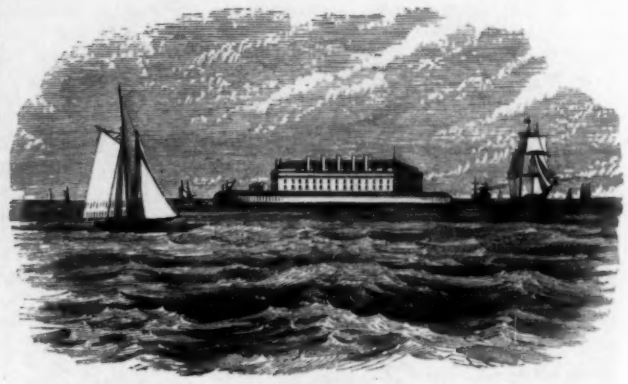
A little below Brooklyn, and occupying a portion of the ground whereon the conflict between the British and American armies, known as the battle of Long Island, was fought, at the close of the summer of 1776, is Greenwood Cemetery, one of the most noted burial-places in the country. A greater portion of it is within the limits of the city of Brooklyn. It comprises 400

* From the Dutch *Breuck-landt*—broken land.

† In April, 1623, thirty families, chiefly Walloons (French Protestants who had taken refuge in Holland), arrived at Manhattan, in charge of the first Governor of New Netherland. Eight of these families went up the Hudson, and settled at Albany; the remainder chose their place of abode across the channel of the East River, upon lands now covered by a portion of the city of Brooklyn and the United States Navy Yard.

‡ The Navy Yard covers about forty-five acres of land. Within the enclosure is a depository of curious things, brought home by officers and seamen of the navy, and is called the Naval Lyceum. It contains a fine geological cabinet, and a library of several thousand volumes.

acres of finely diversified land. The present population of that "city of the dead," is probably not less than 70,000. One of the most delightful places within its borders, is Sylvan Water, near the shores of which may be seen a monument, over the grave of an Indian princess, of the tribe of *Min-ne-ha-ha*, the bride of Longfellow's *Hi-a-wat-ha*, who died in New York a few years ago. Also the grave of M'Donald Clarke, known in New York, twenty years ago, as the "Mad Poet." His monument is seen upon a little hillock in our sketch of Sylvan Water. Clarke was an eccentric child of genius. He became, in his latter years, an unhappy wanderer, with reason half dethroned; a companion of want, and the victim of the world's neglect. His proud spirit disdained to ask food, and he famished. Society, of whom his necessities asked bread, "gave him a stone"—a monument of white marble, with his profile in *bas-relief*. He died in March, 1842. "He was a poet," says his biographer, "of the order of Nat



FORT LAFAYETTE.

Lee; one of those wits, in whose heads, according to Dryden, genius is divided from madness by a thin partition."*

From two or three prominent points in Greenwood Cemetery, fine views of New York city and bay, may be obtained; but a better comprehension of the scenery of the harbour, and adjacent shores, may be had in a voyage down the bay to Staten Island.† This may be accomplished many times a day, on steam ferry-boats, from the foot of Whitehall Street, near "The Battery." As we go out from the "slip," we soon obtain a general view of the harbour. On the left is Governor's Island, with Castle Williams upon its western extremity, and Fort Columbus lying upon its crown, shaded with old Lombardy poplars. On the right is Bedloe's Island,‡ mostly occupied by Fort Wood, a heavy fortification, erected in 1841. Near it is Ellis's Island, with a small military work, called Fort Gibson. This was formerly named Gibbet Island, it being then, as now, the place for the execution of pirates. These islands belong to the United

FORT HAMILTON.

States. The forts upon them are now (autumn of 1861) used as prisons for captured rebels.

Before the voyager down the bay, lies Staten Island, which, with the western end of Long Island, presents a great barrier to the ocean winds, and waves, and affords a shelter to vessels in the harbour of New York, from the tempest outside. It is nearly oval-shaped, fourteen miles in length, and eight in breadth. It was heavily wooded, and sparsely settled, when the British army occupied it, in the summer of 1776. Now, the hand of cultivation is everywhere visible.

* Duyckinck's "Cyclopædia of American Literature."

† This island was purchased from the Indians in 1630, by the proprietor of the land on which Jersey city now stands, and all of that vicinity. It reverted to the Dutch West India Company, when it was called Status Eylandt, or the State's Island. A considerable number of French Protestants (Huguenots), who fled to America after the revocation of the Edict of Nantes, settled on Staten Island. The British troops took possession of the island in 1776, and held it until the autumn of 1783.

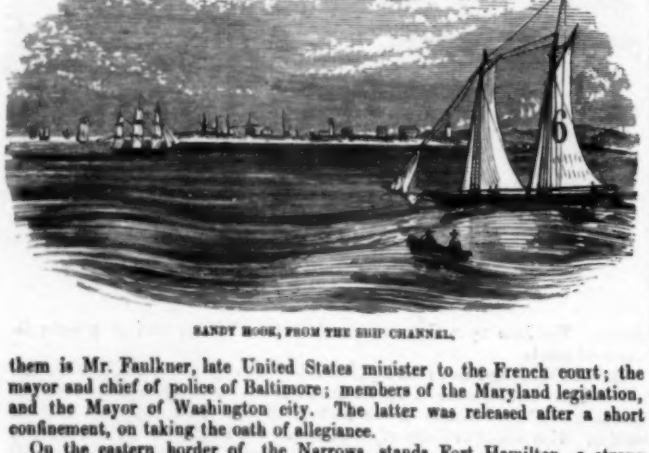
‡ So named from Isaac Bedloe, the *patentee* under Governor Nicholson.

Its shores bordering on New York Bay are dotted with lively villages; and all over the broad range of hills that extend from the Narrows, across the island, are superb country-seats, and neat farm-houses. It is a favourite place of summer residence for the wealthy, business men of New York—easy of access, and salubrious. These country-seats usually overlook the bay. The tourist will find an excursion over this island a delightful one.

On the northern extremity of Staten Island, the State of New York established a quarantine as early as 1799, and maintained it until the beginning of September, 1858, when the inhabitants of the village that had grown up there, and of the adjacent country, who had long petitioned for its removal as a dangerous nuisance, destroyed all the buildings by fire. There had been more than five hundred cases of yellow fever there two years before; and the distress and alarm created by that contagion, made the people determine to rid themselves of the cause. Since the destruction of the establishment, a hospital-ship, to serve quarantine purposes, has been anchored in the lower bay, preparatory to some permanent arrangement.

SURF BATHING, CONEY ISLAND.

From the Quarantine Dock may be obtained an excellent view of the Narrows, the ship channel between Long and Staten Islands through which vessels pass to and from the sea. Our little sketch gives a comprehensive view of that broad gate to the harbour of New York. On the right is Staten Island, with the new and substantial Fort Richmond on the water's edge. On the left is the Long Island shore, with Fort Hamilton on its high bank, and Fort Lafayette, formerly Fort Diamond, in the stream below. The latter fort is upon Hendrick's Reef, two hundred yards from the Long Island shore. It was commenced in 1812, but has not been thoroughly completed, although 350,000 dollars have been spent upon it. It mounts seventy-five heavy guns. It has become famous as a sort of Bastile, where many political state prisoners have been, and still are (October, 1861), confined. Among them is Mr. Faulkner, late United States minister to the French court; the mayor and chief of police of Baltimore; members of the Maryland legislation, and the Mayor of Washington city. The latter was released after a short confinement, on taking the oath of allegiance.



SANDY HOOK, FROM THE SHIP CHANNEL.

On the eastern border of the Narrows, stands Fort Hamilton, a strong fortification completed in 1832, when a war with France seemed to be impending. It mounts sixty heavy guns (a portion of them *en barbette*), forty-eight of which bear upon the ship channel. The fort is elevated, and commands the Lower Bay from the Narrows towards Sandy Hook. This work, with the fortifications on the opposite shore of Staten Island, and the water battery of Fort Lafayette in the channel, render the position, at the entrance to New York Bay, almost impregnable.

A delightful voyage of fifteen minutes in a steamer, or half an hour in a sail-boat, will take us to Coney Island, once a peninsula of Long Island at the lower end of Gravesend Bay. It is now connected with the main, by a fine shell road and a bridge. The island is about five miles in length and one in width. It contains about sixty acres of arable land. The remainder is made up of sand dunes, formed by the action of the winds. These resemble snow-drifts, and are from five to thirty feet in height. It is a favourite summer resort for bathers, its beach being unsurpassed. Near the Pavilion, the scene of our little sketch, the beach is very flat, and surf bathing is perfectly safe. There crowds of bathers of both sexes, in their sometimes grotesque dresses, may be seen every pleasant day in summer, especially at evening, enjoying the water. Refreshments are served at the Pavilion near; and a day may be spent there pleasantly and profitably. There is a large summer boarding-house at the other end of the island, affording a well-conducted resort for more fashionable visitors.

Between Coney Island and Sandy Hook, is an expanse of water, several miles across, in which is the sinuous channel followed by large vessels in their entrance to and exit from the harbour of New York in charge of the pilots. To the right, beyond Raritan Bay, is seen the New Jersey shore; while southward, blue beams of distance loom up the Navesink Highlands, on which stand the lighthouses first seen by the voyager from Europe, when approaching the port of New York.

Sandy Hook is a long, low, narrow strip of sandy land, much of it covered with shrubs and dwarf trees. It is about five miles in length, from the Navesink Lights to its northern extremity, whereon are two lighthouses. It is the southern cape of Raritan Bay, and has twice been an island, within less than a century. An inlet was cut through by the sea, during a gale, in 1778;

SANDY HOOK, FROM THE LIGHTHOUSE.

but closed again in the year 1800. Another inlet was cut in 1830, and for several years it was so deep and broad that steamboats passed through it. That is now closed.

At the northern extremity of Sandy Hook, the United States are now erecting strong fortifications. These will materially strengthen the defences of the harbour of New York, as this fort will command the ship channel. About a mile below the pier, near the lighthouse, on the inner shore of the Hook, once stood an elegant monument, erected to the memory of a son of the Earl of Morton, and thirteen others, who were cast away near there, in a snow-storm, during the revolution, and perished. All but one were officers of a British man-of-war, wrecked there. They were discovered, and buried in one grave. The mother of the young nobleman erected the monument, and it remained, respected even by the roughest men of the coast, until 1808, when some vandals, from a French vessel-of-war, landed there, and destroyed that beautiful memorial of a mother's love.

Here, reader, on the borders of the great sea, we will part company for a season. We have had a pleasant and memorable journey from the Wilderness, three hundred miles away to the northward, where the forest shadows eternally brood, and the wild beasts yet dispute for dominion with man. We have looked upon almost every prominent object of Nature and Art along the borders of the Hudson, and have communed profitably, I hope, with History and Tradition on the way. We have seen every phase of material progress, from Nature in her wildest forms, to Civilization in its highest development. Our journey is finished—our observations have ceased—and here, with the yielding sand beneath our feet, a cloudless sky bending over us, and the heaving ocean before us—

"The sea! the sea! the open sea!
The blue, the fresh, the ever free!"—

we will say FAREWELL!

MR. FLATOU'S COLLECTION,

28, CORNHILL.

Among Mr. Flatou's pictures—which are now to be seen, before dispersal, at the Gallery, 28, Cornhill—there are, with many very brilliant examples of the living English school, some that worthily commemorate men who have passed away, but have left great reputations. Such works are fixed stars for certain life-times; they may at long intervals revisit the glimpses of the auction room, but their reappearances are not calculable like those of the ordinary floating canvas-capital of the picture-exchange. The catalogue enumerates not less than one hundred and fifty fine pictures—all small, that is, not one of them too large for a moderately-sized dining-room, and scores of them are small enough to require to be hung as near the eye as possible: this is the taste of the time. On walking round the rooms the eye is at once arrested by precious quality—challenged by the well-remembered traits of Wilkie, Landseer, Maclise, Etty, Roberts, Stanfield, Phillip, Creswick, Faed, P. Nasmyth, Linnell, F. Goodall, Müller, Poole, Frith, Cooke, Frost, Stone, Alex. Johnstone, F. R. Pickersgill, Hook, &c. Mr. Flatou announces this as the remaining portion of his collection—his last exhibition prior to his retiring from picture dealing, with a view to devoting his entire attention to the great picture of W. P. Frith, R.A., 'The Railway Station,' which it is understood will be completed in March next.*

One of the first works that strikes the visitor is a landscape, by P. Nasmyth, simple enough in its components to have been gathered from some London suburb, Hampstead or Wimbledon; but so grand as to range up to Claude and Turner, without the sometimes palpable composition-tricks of either. It is only a massive group of trees, with a view into a far-away region that melts into the distant sky. It is one of those fine things which are inestimable by their perfect simplicity. There is no parade of execution—no ostentatious colour, indeed it shows us how little colour is necessary to natural truth. It has an effect that Claude has often painted, but it has this advantage over the works of the great French landscape painter, it does not remind us of the paint, which in Claude we can never forget. Much has been done in landscape since Nasmyth's time, and much of what has been done serves to give to his works their proper value. There are in the collection one or two small pictures by him, far more real than anything Dutch of a like kind—so perfect in material expression, that they have never yet been surpassed as combining qualities acknowledged at all hands to be excellent, yet very rarely seen on canvas.

Wilkie's 'Gentle Shepherd' is here, that picture made memorable by the dog listening so critically to the shepherd's pipe. The head of the female figure was studied from that of Miss Wilkie. This was painted after Wilkie had abandoned the clear transparency of the Village-Fair series, and yielded to the seductions of asphaltum. There is also by him, 'The Original Sketch for the Penny Wedding'—a small essay on milled-board showing a left section of the picture, especially the fiddlers. *Apropos* of dogs—there is a white dog by Sir Edwin Landseer, called 'The Watchman,' and any white dog by Landseer, especially as an early work, which this is, suggests the remembrance of his own dog, Brutus, that stood for every white dog he painted in bygone years. But this study was made before the artist had accomplished the cunning surface by which he subsequently and now describes the skins and coats of animals. 'There's a Daisy' (*Hamlet*, act iv. scene 5), by O'Neill, differs in everything from his late works; it is so low in tone, that it might be approached on tiptoe to hear the persons present breathing in sighs and speaking in whispers. The king and queen look all the compassion which they ought to feel for poor Ophelia. The treatment is serious, as becomes the subject. Mr. O'Neill has resisted the temptation, too potent for many, of making the scene a vulgar pageant. From this we turn to its very antipodes, a combination of Etty and Linnell—praise be to both, but especially to one of them. Nobody doubts that there is a tide in the affairs of painters; nathless, it is impossible that art like this can ever be out of fashion. The picture is called 'Venus, with Woody Landscape.' The figure is set in a manner not according with the feeling of Etty, but no living contemporary could hope to realize such colour and surface. The background is a study of captivating harmonies, painted entirely with transparent colour. A background painted by Etty would have been loosely put together, and perhaps heavy and opaque. Nude figure painting is not now much in demand; nevertheless, its difficulties will always be the same, and those who excel in it will ever be accounted among the aristocracy of the art.

By Roberts there is a grand Egyptian subject, 'The Temple of Edfou,' which was painted for Mr. Hall Standish, of Duxbury Park, Lancashire. It was one of the Standish collection, bequeathed, it may be remembered, to King Louis Philippe. It remained in the Louvre until after the abdication of the king, when it was restored to his family, and sold with the Standish gallery in 1853. 'The Grape Seller,' and 'The Reaper,' are two single figures by Phillip: the former is a Spanish woman, presiding at her stall and inviting you to buy her fruit; the latter is, it may be, an English peasant girl, with a reaping-hook on her shoulder. The latter is a picture that Mr. Phillip might have painted years ago; but the Spanish subject he could have treated only after having visited Spain. In this he strongly suggests Sir Joshua, especially in the hand; and elsewhere reminds us of one Diego Velasquez. In comparison with other figures that have been painted by Phillip, this Spanish fruit-woman seems to have been rather built against the canvas than painted on it—a method well calculated to make all other flower and fruit sellers look thin, timid, and reserved, even her at Dulwich, by Murillo. Very different in everything from these works is 'The Catechism,' an earlier, and very careful picture, containing many figures, by the same hand—but painted fourteen years ago.

'Duke Frederick banishing Rosalind,' F. R. Pickersgill, is an instance of the negative principle in the compounding of pictures—that is, it shows how much more difficult it is to keep out, than to put in, accessory. There are but five figures in the picture—the duke, Celia, Rosalind, and two armed attendants of the first. The duke has pronounced the banishment of Rosalind, and Celia kneels before him and entreats,

> "Pronounce that sentence then on me, my liege;
> I cannot live out of her company."

The dresses are very plain; there are no theatrical properties, no scenic allusion, but the theme is treated as an undramatic reality, with reliance for its effect on its personal expression. With the most virtuous resolution, Mr. Pickersgill resists all the temptations of prettiness, and propounds to himself difficulties for the sake of showing how he can overcome them. Another picture by Mr. Pickersgill is entitled 'Pirates of the Mediterranean playing at dice for prisoners.' This is a chapter of the story of the "Brides of Venice." Here we see some of them in captivity; but the artist, in another picture, which has been exhibited, we think, in the Academy, has satisfied justice by showing the rescue of these ladies. Few artists could communicate to the subject the interest here given to it.

In 'George Stephenson at Darlington in 1823,' by A. Rankley, we find the great engineer teaching Mr. Pease's daughter embroidery. Stephenson is of course intended as the point of the picture, and the impersonation is very like him; but the other figure is not so like Edward Pease, whose hair in 1823 was not as grey as it is here, and whose coat was always brown, stockings always grey cotton, and whose shoes were surmounted with large buckles.

'Marie Antoinette in the Temple' is the picture by Elmore that represents the unfortunate Queen of France in the act of looking, as she did for hours, through a crevice in her door, to see the Dauphin when he passed. The subject is taken from the private memoirs of the Duchess d'Angoulême, and is as touching a passage as could be selected from the life of Marie Antoinette.

By Faed there is a small, but beautiful, picture, called 'Peace in a Cottage'—one of such a series of domestic combinations as would fill a prompt and prolific imagination after reading Burns' "Cottar's Saturday Night." To ordinary capacities, cottage life is exhausted; it is only occasionally that we see it invested with any new interest. Mr. Faed has so signalised himself in treatises of this kind, that one could almost regret he should be tempted by any false ambition, as others before him have been, to depart from themes which he understands so well. 'Venus and Cupid,' also by him, will, in some sort, exemplify what we mean—other artists are not wanting who could thus paint Cupids and Venuses, but the characteristics of this artist's cottage interiors and rustic figures are peculiar to himself.

By Müller, there is a small landscape, very like one of those he was accustomed to paint at Gillingham, or some other of his favourite haunts, not far from London. 'Coming Summer' is the title of a picture to which are appended three names—Creswick, Frith, and Cooper. It is a large landscape, wherein, although the sheep, and cows, and the figures are more perfect than we might expect from the hand of Mr. Creswick, yet the work declares immediately for him, and it is only after inspection that it is determinable as the production of three persons. It is a cheerful, bright, daylight picture, with a success in its warm, grey, filmy sky, such as we only see in Creswick's works. Every feature in it is English, and the happy, prosperous aspect of the country is that especially which he so naturally describes.

'Scheveling Pincks: drying Sails and Nets,' can only be by E. W. Cooke. These pincks are heavy Dutch fishing-boats, literally realized plank by plank and rope by rope. Scheveling, with its little church and sandy dunes, looks here much as Vandervelde painted it. Boats thus left high and dry are continually painted, but Mr. Cooke makes much more of these simple coast scenes than any one else. There is also by the same hand 'The Port of Venice from the Giardini Publichi, low water, Evening—painted on the spot,' a small picture, presenting the place immediately after sunset.

'Venus seeking Cupid in the Haunts of Diana,' by Frost, although small, is full of appropriate expression. Diana is almost as indignant at the approach of Venus as she was at the intrusion of Actæon. Mr. Frost is one

* Already public expectation is very high as to the merits of this great work, and we are fully impressed with a belief that it will not be disappointed. In the course of a month, probably, we shall be in a position to describe it, although it will not be exhibited until the commencement of the London season in March.

of the few who are not afraid of proclaiming themselves disciples of the old masters, but this acknowledgment is more apparent in 'The Dance,' another small picture kept low in tone to look old, and speaking to us of many men of eld, especially of Guido and Titian. Its author has been anxious exceedingly to make it look like a forgotten gem from some ancient palace in Bologna. Mr. Lejeune in his 'Golden Age' has also been consulting the old masters; his picture, composed of little naked boys, looks so like fresco as to convey the impression of having been sketched for a mural painting.

'A River Scene, Devon,' and 'A Landscape, Surrey,' by Creswick, a pair of small pictures intended as companions. The Surrey view is bright and warm enough for an Italian landscape, and the character of the scenery is more Italian than English, having much the appearance of some places on the Arno below Florence. In those smaller and earlier works of Mr. Creswick there is a higher tone of sentiment than in his larger pictures. This "Surrey" landscape is certainly one of the most charming views he has ever painted.

'The First Voyage' and 'The Return,' by the late Frank Stone, allude to the first salt-water experience of the all but infantine son of a French fisherman, whose *début* and its success are a point of absorbing interest to the female part of the assemblage. These were among the artist's last works. A picture called 'The Mill of Penbre Voiles,' introduces to us a name of an artist who seems to have withdrawn entirely from exhibitions—we mean Bright, here represented by a picture resembling very much those landscapes—Welsh and Highland—on which his reputation is based. He is here also as the author of 'An Old Mill at Bettws-y-Coed, North Wales.' We find also celebrated by Creswick 'An Old Mill, Bettws-y-Coed;' indeed every brick and stone of that place has been signalised again and again: even had not David Cox, in his visits to the place during forty-seven years, drawn and exhibited every nook of it, Bettws-y-Coed and its suburbs would have been quite as well known to us from other hands. 'Evening on the Medway,' W. A. Knell, describes a reddish-yellow threatening sunset with a breezy freshness that has in it a striking reality. By him there is also 'Deal, from the Downs,' and 'Morning, near Sheerness.'

'The Poppy' is a rustic study by Alexander Johnstone, a girl with a poppy in her hair: by him also there are 'Summer' and 'Winter.' 'Young England,' C. Baxter, is a small picture; a child's head distinguished by the best qualities of Mr. Baxter's brilliant manner, and 'Summer' is again impressed to do duty as title to a beautifully mellow little study of three cows, and, in like manner, in 'Winter' we have three sheep in the snow. One of the leading attractions of this gallery is the interesting series of pictures, 'The Seven Ages,' by G. Smith.

Of some other works we can only give the titles and the names of the painters; not that they are at all inferior to those already noticed, but because we have already exceeded our limit. These are—'Proteus and Julia,' F. R. Pickersgill; 'The Happy Days of Queen Henrietta Maria,' F. Goodall; 'The Bend of the River,' and 'Lowestoft,' J. W. Oakes; 'Rustic Courtship,' Poole; 'Jeannie Deans on her way to London,' T. Faed; 'Goats,' H. B. Willis; 'High Life,' G. Lance; 'Bonaparte at Nice,' E. M. Ward; 'River Scene,' Crome; 'One Minute to Six,' G. E. Hicks; 'Milan Cathedral,' Louis Haghe, &c.

Nearly the whole of these works are by living artists; and they may be more justly called a selection than a collection, as they exemplify the most estimable Art-characteristics of the painters whose names they bear.

PICTURE SALES.

It is rarely we are called upon to notice the sale of pictures by auction at this season of the year. The retirement of Mr. Thomas Agnew, of Manchester, from the firm of which he was long the senior partner, has, however, brought a collection of paintings and drawings into the market; they were sold, at Manchester on Nov. 5th, by Messrs. Christie, Manson, and Woods.

As it was a well-known fact that Messrs. Agnew and Sons possessed a large and valuable collection of English paintings, a numerous attendance of buyers, and others interested in Art, was seen in the sale-room. The prices realized by the majority of the pictures were good, but not extravagantly great; they were what we shou'd consider fair and honest sums, not amounts forced up by wild competition. The most important works were—'The Sword of the Lord and of Gideon,' Marcus Stone, 95 gs. (Tattersall); 'A Venetian Water-carrier,' H. O'Neil, A.R.A., 75 gs. (Page); 'Autumn,' and 'Winter,' a pair, by J. Sant, A.R.A., 112 gs. (Fenton and Andrews); 'Venice,' E. W. Cooke, A.R.A., 170 gs. (Knowles); 'A Salmon Leap,' T. Creswick, R.A., £134 (Stewart); 'The Valentine,' T. Faed, A.R.A., 220 gs. (Fallows); 'La Rochelle,' C. Stanfield, R.A., cabinet size, 81 gs. (Holmes); 'Paestum,' D. Roberts, R.A., cabinet size, 104 gs. (Page); 'The Open Box,' B. McInnes, 50 gs. (Rhodes); 'The Lay of the Last Minstrel,' W. O. Kennedy, 82 gs. (Platt); 'The Famished Mariner,' F. Danby, A.R.A., 225 gs. (Platt); 'View in Surrey,' T. Creswick, R.A., the figures by F. Goodall, A.R.A., 230 gs. (Buckley); 'A Young Gondolier nursing a Child,' F. Goodall, A.R.A., 166 gs. (Ashton); 'A Watering Place,' J. Linnell, 255 gs. (Platt); 'The First Pair of Shoes,' W. P. Frith, R.A., 176 gs. (Page); 'Lear Recovering at the Sound of Cordelia's Voice,' C. W. Cope, R.A., 288 gs. (Holmes); 'The Beach at Hastings,' Sir A. W. Callcott, R.A., formerly in the Redleaf Collection, 145 gs. (Knowles); 'Winter Landscape,' T. S. Cooper, A.R.A., 160 gs. (Holmes); 'Halt at a Well in Brittany,' F. Goodall, A.R.A., 186 gs. (Holmes); 'Lighting a Pipe,' T. Webster, R.A., cabinet size, 71 gs. (Ashton); 'The Woods at Alderley, Cheshire—Winter time,' 68 gs. (Tattersall); 'The New Sign,' T. Webster, R.A., 490 gs. (Westcall); 'The First-born,' T. Faed, A.R.A., 139 gs. (Holmes); 'Bed-time,' W. P. Frith, R.A., 110 gs. (Page); 'Beggar-boy at Venice,' F. Goodall, A.R.A., 100 gs. (Grundy); 'Woodcutters,' J. Linnell, 250*l.* (Holmes); 'Going to Donnybrook Fair,' E. Nicol, R.S.A., 51 gs. (Pritchard); 'Leith Hill, Surrey—Sunset,' J. Linnell, 351 gs. (Westcott); 'An Evening at Whitehall—Time of Charles II.,' E. M. Ward, R.A., 270*l.* (Holmes); 'Cromwell at Prayer in his Tent the Evening before the Battle of Naseby,' A. L. Egg, A.R.A., 400 gs. (Jones); 'The Dance of the Muses,' F. Danby, A.R.A., 350 gs. (Mackinlay); 'The Improvisatore,' W. Müller, 85 gs. (Mackinlay); 'The Derby Day,' W. P. Frith, R.A., the original sketch for the large picture, 500 gs. (Morby); 'The River Trent,' F. Creswick, R.A., the picture exhibited this year at the Academy, 530*l.* (Holmes); 'A Summer Afternoon in Kent,' T. S. Cooper, A.R.A., 360 gs. (Cole); 'The Two Extremes—the Real and Ideal,' H. O'Neil, A.R.A., 50 gs. (Crofts); 'George Herbert at Bemerton,' W. Dyce, R.A., 710 gs. (Jones); 'Kate Kearney,' C. Baxter, 75 gs. (Lloyd).

Among the water-colour pictures were—'A Halt by the Stile' and 'Cottages at Hambledon, Surrey,' Birket Foster, 132*l.* (Smith); 'Feeding the Bird,' Birket Foster, 69*l.* (Page); 'Mosque at Cordova' and 'The Library at Abbotsford,' D. Roberts, 99*l.*; 'The Rustic Toilette,' P. F. Poole, R.A., 74*l.*; 'Beddgelert,' two drawings with this title, D. Cox, 67*l.*; 'Chancel of the Church of St. Paul, Antwerp,' S. Read, 74*l.*; 'The Warning,' G. Cattermole, 94*l.*; 'Classical Landscape, with Buildings,' G. Barrett, 236*l.* (Westcott); 'The Soldier's Story,' J. J. Jenkins, 136*l.*; 'The Holy Well,' F. W. Topham, 150*l.*; 'The Village Smithy,' W. Hunt, 94*l.* (Knowles); 'Sunset,' G. Barrett, 84*l.* (Knowles); 'The Village Sign-Painter,' A. Fraser, from the Northwick Collection, 148*l.*; 'Eyes to the Blind,' W. Gale, 110*l.* (Isaacs); 'Titania,' C. R. Leslie, R.A., 94*l.* (Holmes); 'Father's Pets,' F. D. Hardy, 162*l.* (Holmes); 'Lost in the Woods,' R. Redgrave, R.A., 136*l.* (Radcliffe). The set of seven original drawings, by Holloway, from Raffaelle's Cartoons at Hampton Palace, made for the well-known engravings, realized 158*l.*

Mr. Bell's group in marble, of 'The Babes in the Wood,' engraved in the *Art-Journal* for 1853, was sold to Mr. Jones for 300 guineas. The total amount realized by the sale of the paintings and drawings was 15,500*l.*

THE MEMORIAL MONUMENT OF THE GREAT EXHIBITION OF 1851.

As this fine work advances towards completion, it assumes an importance in Art quite in keeping with the interest which surrounds it as the monument of a great international event. In the erection of most of our great public monuments, we have too often had to lament either the insignificance, not to say paltriness, of the general design, or the unsuitability of the site; in one glaring instance, as a great statesman remarked, we threw away the finest site in Europe. Although this monument does not occupy the spot which the Great Exhibition has for ever made sacred—a spot which ought not to be left to vague traditions alone—yet it is due to the sculptor, Mr. Joseph Durham, to say that his work is admirably well worthy to have taken this famous ground, by its noble aim and elevated style, its expressive suitability and completeness, as a monument illustrating a great national event; and from its intrinsic merits as a work of Art, it would have conferred a striking ornament upon the park. To say that it ought to have stood upon this spot is only to express the universal feeling of all who desire to mark the era of international exhibitions, and to confess the national failing which has led so often to the ruining of the grandest opportunities. However devoutly to be wished that this noble monument should stand on absolutely national ground, this was a consummation not to be; and therefore we must regard the present site as the next best. In the new Horticultural Gardens it has advantages of position such as have very rarely been at the disposal of any sculptor; and the coming Great Exhibition, inaugurating the locality as the arena for future exhibitors, gives meaning and interest to the monument. It stands on the higher ground of the gardens, to which the arcades and terraces converge, and, as it were, lead up to the monument which is the principal object. A good background is afforded by the trees, and the architectural character of the *loggie*, with the picturesque arrangement of the terraces, ornamented with statues and vases, assist in giving great effect to the monument. Mr. Durham's work possesses very fine architectural features, and in this respect especially it exhibits a decided advance beyond the monumental art of our sculptors generally. It is not enough that a sculptor should be master of the plastic art; if he is to undertake great monuments, he must, like the great men of past times, be architect as well.*

It is difficult to give a precise idea of the architectural form of the monument. Prominent features in it will be the pairs of fine, polished, granite columns, which stand at the angles; and colour will also be obtained by the slabs of granite which fill the curved recesses between these, and which are intended to bear inscriptions referring to the Exhibition. At each

* The statue of the Queen has been more than once placed in the position, and at the exact height, it is destined to occupy, in order that the artist might be the better able to study its effect. The result has been several alterations, which could not be other than improvements.

angular face below the columns, Mr. Durham has most happily introduced medallions of the prize medals awarded to the exhibitors.

The general effect of the structure will also be immensely improved by the fountains, or rather waterfalls, which will rise at its base, and flow out in a stream, suggestive of the spreading influence of education and the culture of the Arts. In each of the spaces between the columns at the angles is a seated female figure, draped, personifying the four quarters of the earth.

EUROPE is represented as a matron wearing a mural crown; she has the air of satisfied and dignified repose, holding in her hand a sheathed sword, the belt of which is bound round with laurel, as emblematical of victories gained and peace to be enjoyed. The other arm rests upon a rudder, and in the hand is a wreath of oak.

AMERICA is a contrasting figure to this: she is represented as the most youthful, and has a certain expression of energy and determination that gives her the look of a young Britannia. Her head is wreathed with the rice ears, and in front is a star. She leans on the axe as the first implement of culture, and holds in her hand a branch of the cotton plant; at her feet lie the rude weapons of the savage.

ASIA is a very picturesque figure; the wealth and luxury of the land are shown in the rich ornaments of jewels and pearls in the headdress, and the mantle of cashmere and silk which forms the drapery.

AFRICA is most tastefully represented according to the most exalted type, not as the debased negro. She looks forward to the future improvements in store for her, though with something of the listless air peculiar to the people. The necklace of cowries serves to give character to the figure.

These statues, which are eight-feet figures, will be cast by the galvano-plastic process, at Messrs. Elkington's works, Birmingham.

The principal statue which surmounts the monument represents Her Majesty the Queen with the attributes of peace and sovereignty. This statue is of heroic proportions, being nine feet high, and is altogether an extremely noble and graceful work; sufficiently resembling the Queen to make the intention understood at once, and yet the treatment of the head and figure is necessarily so far idealised as to comport with the whole composition. In the right hand is held the olive branch, passively inclined to the side; the left hand holds a regal staff bearing a dove upon a globe, as in the royal sceptre. The drapery, which is in the antique style, is admirably arranged, and shows a perfect knowledge of the importance of combining simplicity with grandeur, and a good general contour from every point of view. The details of the work have also received minute consideration: the borders of the tunic and robe are worked with the rose, shamrock, and thistle; and the ornament worn round the neck is an ancient British torque, with a pendant lion's head. This will, like other parts of the ornamental work upon the figures, be gilt, and possibly colour in enamel will be employed in heightening the effect. The dove on the sceptre is to be cast in the newly-introduced metal, aluminium; and the globe is to be of crystal. These will form very striking innovations, and we have little doubt will be very generally admired, as they will be entirely in keeping with the bronze of the statues.

The monument will certainly be completed in time for the great International display of next year; though not, perhaps, for the opening on the 1st of May. Among the many great works that will win admiration from sculptors of all parts of the world this will, we feel assured, be one of the best—honourable to England and to the accomplished artist who has produced it.

MANCHESTER ROYAL INSTITUTION.

EXHIBITION OF PICTURES AND SCULPTURE.

IF it could only be known what a vast majority of our painters paint (and paint well, too), without knowledge,—work on from year to year, with huge applause and much profit, yet absolutely in total darkness as to the central principles of their Art,—the public would be very lenient to critics, who, for the most part, may be excused for knowing even less. Is it less, however, that they know? Let us see. We leave out exceptional, very exceptional, cases, of philosophical artists. The ordinary painter, one of the vast majority, draws respectably (only); has some knowledge of the mere obvious conditions of light and shadow, and of colours; if he paints a historical subject, will *hunt up*, at great peril of error, such facts of costume, furniture, and architecture, and other such subordinate portions of his projected work, and with this make a very passable hash of artistic material. But does he actually know really one of these matters to its depths? Does he not rather make a chance scramble, and if lucky, why lucky; if not, not?

This, however, cannot be the whole body of Art! All this, as it appears to us, is the merest alphabet, to which we would add nine-tenths of what is called pre-Raffaelitism, which is the mere alphabet of imitation. Light and shade, perspective, colour, drawing, imitation, are kindly handmaidens, ever ready, at the solicitation of genius, to come and lend their mechanical aids to his attuned fancy and chastened imagination; and without this attuned fancy and chastened imagination, the making of pictures appears to us a most diabolical waste of time, and a most pestilent cheat upon a very easy and too good-natured public. In some way artists should be essentially gentlemen, readers, deep thinkers, and in some sort men of science. Not a dot or scrap of their pictures should be without its use, beauty, and justification. Under these circumstances, however it may be presented, as to manner it will always satisfy. The Manchester Exhibition more than confirms these views; it brings them so clearly before us, that we hasten to disburden our minds of them, and proceed to notice some of the prominent pictures.

We follow the order of the catalogue, giving, of course, but a very general notice of a few of the works out of a collection numbering 984 productions. In No. 5 we revive our recollection of one of Smallfield's best painted little works; and in that of Mrs. Bridell, No. 10, a glorious production of the most rising lady artist of the day. Duffield's 'Game and Fruit' (13) is full of dashing execution with mellow colours, lacking cool hues, as we venture to suggest. Mr. Maw Egley's 'Just as the Twig is bent so is the Tree inclined' (14), is an obtrusive production, rudely outlined, and totally deficient in textural differences. H. W. Phillips has (34) a very dignified and thoughtful portrait. 38, T. Bough, 'Dunkirque,' gives us a miraculous series of passages of quite necromantic execution. We fancy we see him in his painting room, as the elder Dumas was once given in the *Charivari*, with pens in each hand, three or four, the same between his toes, in his ears, and between his teeth, writing his countless works all at once! So we imagine Bough, brushes everywhere, with canvasses all round, dancing a sort of war (paint) dance, and producing the contents of half a gallery during a day. I wonder what sort of a work we should get if he were bound, by heavy penalties, to produce only one picture in six months? It is scarcely necessary for us to give any detailed notice of the 'Phædra and Cymochles' (50) of Etty. Every one who watched the career of this great colourist—and in this, among many instances, great draughtsman—will be prepared to admit with us that this is one of his very noblest productions. It is a work that should be retained by the nation, as a point in a school, from which to date the development of almost every great Art quality. We especially commend to notice a portrait by Ercole (51), as at once elegant in arrangement and very felicitous in every way. Berchere's 'Temple of Hermonthis' (56) is a very noticeable instance of force and felicity of composition, in a subject that would have scared half the landscape painters in Europe: in colour it is as fine as in treatment of lines. Cooke's picture of Venice (No. 64) is as faithful as ever, but wanting in point and energy. Mr. Watson's two morsels (Nos. 80 and 81) will well repay observation; and Mr. Hulme's 'Rick Building' (87) is so much in advance of his usual works, as to cause a surprise. Its simplicity and unaffectedness commend it to immediate examination, which is repaid by great delicacy of execution, and great elegance of handling and drawing. 91, 'The Bounty of Nature,' by Hamer, though hung high, has much novelty of arrangement, and evident force and refinement of execution. Mr. Hayes shows unavoidable power in his 'In Memoriam' (92), which has not only forceful imitations of nature, but considerable appropriateness of treatment. It is almost needless to state that Miss Mutrie's 'Hyacinths' (94) are perfect. The artist is entering another sphere of intellectual development; she not only paints the beauties of the floral world, but she is now adding many subtle elements of light and shade, and colour. There are many very beautiful evidences in these rooms of the dawning powers of the sisters (we believe) Cruikshank. We shall have no space to particularise these, but may adduce No. 99 as a very characteristic indication of the presence of power likely to grow to a distinguished maturity. The compound production of Messrs. Goldie and Brewer, denominated 'Elaine' (102), is a singular blunder, and we wonder upon what principle it obtained so excellent a position. We have before said all we need say about Mr. O'Neil's 'Leaving the Docks' (108). Notwithstanding many graver faults of composition, and many doubtful or unintelligible aspects of expression, the work has quite enough merit and power to command a most ready and willing sympathy. We rejoice to say that the hangers have done full justice to its undoubted merits. Mr. Dillon's 'Fletschorn' (114) looks vacant, and, especially in the foreground, is peculiarly uninteresting. The charge of emptiness so far as material is concerned will be obvious enough. This charge is equally true, in so far as the higher reaches of thought and truth are concerned. Mr. Brodie, in 'Lord Ullin's Daughter' (129), steps out from the commonplace and the trivial, to the noble and dramatic. We were not prepared for this. Admitting at all times, and most willingly, the presence of considerable power in this rising artist, we now as willingly, and with infinite pleasure, concede capabilities of the very highest order. Hargett has from time to time exhibited works of much promise; we have another in his 'Spring Time' (137). There is considerable force in V. Coles' 'Corn-field,' (166); and more than force, a great power, in Koekkoek's 'Storm' (167). A very singular and most uninteresting work is Mr. Yeames's 'Loretto,' allied with some achievements in light and shade, and colour. Whaite's 'Leaf from the Book of Nature,' is the truest landscape in the exhibition. that is, in the sense of thorough belief in nature, and great hardihood in imitating her minutest particulars. We doubt, however, whether such nature, so treated, provokes any feeling beyond a lazy curiosity. Surely nature has emotions as well as facts,—why not both in Art? There is much elegance, and considerable textural cleverness in 174, 175, and 176,—three small compositions by the Misses Shepherd. These names are quite unfamiliar to us in Art, but there is promise enough, and shortcoming enough, to induce us to say emphatically—go on! They will do well to remember that compositions of still life should be in every way based upon the truest and noblest combinations of lines, forms, and hues. We do not know more than two artists in England whose feeling for composition is instinctively or philosophically right.

There are but few works in the "Second Room" calling for detailed notice. Mr. Wyld's 'Rotterdam' (214) is flat, and wears a faded look. There wants more subtlety in the colour of the light. The gem of the room is Solomon's 'Le Malade Imaginaire' (226), which is in every way a most brilliant piece of work,—full of nice individual shades of character and expression, and these given with marvellous drawing, colour, and execution. 'The Convenient Nap' (232), Garland, is an utter failure. There are indications of good colour, and some cleverness of arrangement, but the figures are so utterly uninteresting, that it is impossible to get up a sympathy for the main incident, which, if given with a higher ideal, would have been sure to have been attractive. 'Girl Reading' (233) is by far the best work we

have ever seen from Mr. Du Val. It is eminently original in design and in colour, and indicates the presence of a latent strength that the artist would do well for his own fame to develop. There is much comic power in Hall's 'The Toilet' (236); the girl's face is remarkable for its truth and comic force. Mr. Sidley's portrait of the 'Dean of Manchester' (237) lacks the central element of the Dean's character—quiet and scholarly humour. There is much simple truth in Hayller's 'Country Lad' (246), and much more than mere truth in Percy's 'Miss Charlotte Hurst and her Pony' (274), which adds to our long-settled impression that the artist has very great and original power. Lambinet's 'River de Veules' (287), is a large landscape made up of very commonplace trees, for the most part, but treated with such force and skill that all rests upon the mind with satisfaction. Webb's 'Early to Bed' (305), which is simply fowls roosting, is a very wonderful piece of detail, all well subordinated to a broad and happy effect. Armstrong's 'Street Scene in Manchester' will well repay observation, although the colour is strangely dirty and monotonous. High quality of colour is compatible with the simplest tertiary hues. Raven's 'Cherry Blossoms' (324), are treated with great delicacy and originality. There is much very forcible painting and energy of drawing in Osborn's 'Escape of Lord Nithisdale from the Tower of London;' some of the colour is a little vulgar in its contrasts, but as a whole the work is eminently successful. The same may be said of Douglas's 'Summons to the Secret Tribunal,' with this important addition, that the colour is admirable, and the dramatic element pre-eminently noble.

The water-colour room, a third room, does not contain much of very high order: still, the following works have decided excellence, and will well repay examination. 383, 'Leven's Bridge, Westmoreland,' Mitchell. This is a really grand work, though the highest element of its grandeur is somewhat injured by a want of repose. The lights are too numerous and too exciting. 396, 'Sheep and Cows,' Cooper; good, though somewhat thinly painted. 405, 'The Sheep Fold,' Hancock, is excellent in colour. 117, 'Dove Bridge,' Hull; a drawing of great breadth and power, injured very much by the group of indifferently coloured cows. 418, 'Portraits by Brodie,' altogether admirable. Poole's 'Girl at a Spring' (424), though rather tame, has some admirable drawing and exquisite feeling in it. 428, 'Pen and Pencil Sketches,' Brookes, gives us an insight into much that is lovely in design, expression, and feeling. Cattermole's 'Warning Voice' (431), with much good colour, is strongly deficient in variety of arrangement. It has a perverse look of multiplication of vertical lines. Duncan's 'Storm' (438) is very powerful; and Shield's 'Squinting Dick' is a marvellous indication of diversified power. There is much minute observation, coupled with true breadth, in Redfern's 'Old Barn' (441). Newton's two drawings, 455 and 535, 'Views of Menton,' contain much patient drawing and elaboration of detail, allied to a perfectly prismatic development of colour. Wild's 'Tuileries' and 'Luxembourg' (461 and 483) are not quite up to the mark, though there is much skill shown in the arrangement of the former. 473, 'Bridge of Sighs,' Werner, is a very powerful, suggestive, and grand drawing; the colour is truly wonderful. Mrs. Murray has, in 490, 'Pifferari,' exhibited great force and skill. The principal figure is very nobly executed. Corbould has a good drawing in 525, in which the depth and gravity of the light and shade is truly wonderful. There are two good architectural drawings in this room, Nos. 551 and 562, both showing—the one in a private mansion, the other in a public building—a true tendency in Gothic taste.

There are but few works in the corridor demanding notice. The following may, however, be profitably looked at—608, 609, 640. In the Gallery we can only, in passing, give a few numbers, referring our readers to the catalogue; but the following may be enumerated—687, 694, 705, 713.

Our space is so nearly exhausted that we can only refer to the apartment designated "Foreign School" in the most general manner. We lament this the less, because this portion of the Exhibition is so inferior to that of last year, that it is a moot-point whether the council may not properly abandon it altogether.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The Scottish National Gallery is, we have heard, about to receive a considerable addition in the form of twenty pictures bequeathed to it by Lady Murray, relict of the late Lord Murray. Among these paintings are three by Greuze, and one, said to be a fine picture, by Reynolds.—An Industrial Museum on a large scale is being erected: the Prince Consort, on his recent return from Balmoral, laid the foundation-stone of the building, which is the joint design of Captain Fowke, R.E.—who, by the way, seems as if he were about to supersede the professional architects in the erection of public edifices—and Mr. B. Matheson, architect to the Royal Commissioners of Works in Scotland.

BATH.—The annual distribution of the prizes to the pupils of the Bath School of Art took place, in the Guildhall of the city, on October 19th. The financial condition of the school may be learned from the observations made by one of the speakers during the evening. The Rev. E. D. Tinling said:—"This school was established in 1854, and though large expenses were incurred in opening it, and providing furniture, desks, tables, stools, &c., as well as models and casts, it had never received from the city of Bath a sum equal to £100. In 1854, something like £56 was given, and since that period certainly not more than £30 had been subscribed by the citizens; nor had they been asked to give—therefore he thought it was not going too far to state that the school had been wholly and entirely self-supporting. The fees of the students had been sufficient to pay the expenditure until the year 1861, when, from their school being closed for a period, as also from other circumstances over which the committee had no control, an excess of expenditure over income was made, amounting in August last to £70. The committee had, as far as their judgment, only two courses to adopt—one was to pay the debt out of thir own pockets, and the other was to make an appeal to their fellow-citizens."

COVENTRY.—The seventeenth annual meeting of the Coventry School of Art took place last month, when Lord Leigh occupied the chair. We gather from the report submitted to the meeting, that there has been a small decrease in the number of pupils, arising, it is justly alleged, from the badness of trade in this district. As a consequence, the fees received from the students have decreased; those from the central school in the largest proportion, and the accounts still exhibit a very considerable balance against the institution. With regard to the progress made towards the erection of new schools, the building committee report that the whole of the preliminary steps are completed, the plans have been approved by the Committee of Council on Education, and a tender, amounting to £2,135, has been accepted: the whole estimate, including site, fixtures of every kind, and sundries, is set down at £3,000, of which about two-thirds have been subscribed: when the amount reaches £2,300, the building will be commenced. It was stated at the meeting, that as soon as the £3,000 have been subscribed, it is the intention of Mr. S. Carter, jun., solicitor to the London and North-Western Railway Company, who is a native of Coventry, to contribute the munificent sum of £500 for the benefit of the school.

MANCHESTER.—Mr. Foley, R.A., has, we hear, accepted a commission for a statue of the late Mr. John Fielden, M.P., the zealous and successful advocate for reducing the hours of labour in factories. It is to be of bronze, and will be erected at Todmorden, near Manchester, the birthplace and residence of Mr. Fielden.

TAUNTON.—Mr. A. Mills, M.P., presided over the fifth annual meeting, held October 31st, of the friends and pupils of the Taunton School of Art, who had assembled to hear the report for the past sessional year. From the statement given in this document, it appears that the school fully sustains its character for efficiency and utility. The number of pupils, attending either in the morning or evening, has been about 150: but to these must be added 430, including 230 in Wellington, of the children of the working classes who receive from the institution instruction and training in elementary drawing. The number of medals awarded at the last government inspection was 23.

EXETER.—A statue of Sir Thomas Dyke Acland, of Killerton Park, near Exeter, has recently been erected on one of the plateaux of Northernhay in that city, as "a tribute of affectionate respect," as the inscription on the pedestal reads, "for private worth and public integrity, and in testimony of admiration for the generous heart and open hand which, without regard to party, race, or creed, have been ever ready to protect the weak, to relieve the needy, and succour the oppressed." The sculptor of the statue is Mr. E. B. Stephens; it was erected by public subscription, chiefly amongst the inhabitants of the county of Devon, where the influence of the venerable baronet is great, and right worthily exercised, as this testimonial bears witness. It is rare to see such a compliment paid to one still living, except in the case where great public services by land or sea have been rendered.

SANDY.—The chancel of the small village church of Sandy, in Bedfordshire, near which the late Sir William Peel had a mansion, possesses now a fine statue, in white marble, of this gallant and lamented young officer, who is represented in uniform, and in the act of drawing his sword. The statue, which is by Mr. Theed, is full life-size, and stands on a pedestal of veined marble, whereon an appropriate inscription is placed.

ART IN CONTINENTAL STATES.

PARIS.—Several friends of Art, of which M. Ingres is the foremost, have met to discuss the possibility of executing a *replica* of the Parthenon on the heights of Montmartre, built, like the original, entirely in pure marble, the expenses to be defrayed by a national subscription. This would be a noble crowning of the Paris improvements.—The French academy has at present four proprietorships vacant, that of Literature, recently filled by M. Scribe; Mineralogy, by M. Berthier; Painting, by Abel de Pujol, and Sciences, by M. Greterin.

ROME.—Accounts have reached us, through the French papers, of a terrific storm, which has recently visited Rome, doing great damage to many of the public and private buildings in the city. The Vatican seems to have sustained a pitiless pelting of hail and rain, from which it was feared the *Loggia*, by Raffaelle, and the frescoes, by Giulio Romano, would receive damage: happily this has not been the case. The Tiber rose and inundated the surrounding country, causing great loss of cattle, and, it is also said, of individuals.

LYONS.—The Chamber of Commerce of this large industrial city has caused to be erected, in the cemetery of Oulins, near Lyons, a monument over the grave of Jacquard, the inventor of the celebrated weaving-loom. The monument consists of a white marble tomb, raised several steps above the ground, and sculptured with a bas-relief representing the city of Lyons crowning Jacquard's bust. The name of the inventor is inscribed over the design in gold letters.

PLENTY.

(THE PRINCESS LOUISE.)

FROM THE STATUE BY MRS. THORNYCROFT.

THIS is a companion work of the statue of 'Peace, the Princess Helena,' engraved in our last number. Assuming, though such is not always the case, that plenty follows in the train of peace, the sculptor has given to the young royal lady the symbols or attributes of the time of harvesting and fruit-gathering, as indicative of abundance, typifying barns filled with golden grain, and the wine-press with the produce of the orchard and the vineyard. She holds in her hands a cornucopia of ripe fruit; at her feet are some ears of wheat.

There is an appropriate distinction in the treatment of the two figures, as we read each respectively. 'Peace' stands in an attitude of rest; the lines of the drapery, as well as the position of the limbs, indicate repose: 'Plenty' is in motion; she is carrying home the gathered fruit, the bared arm shows her to have been at work, and the robe hangs loosely on the person, as if disarranged by labour, yet there is no carelessness in the disposition of the garment, it is modelled with a due regard to richness of effect, though had the uppermost folds been a little less strongly marked than they are, it would have improved its general appearance.

Independently of the interest these works cannot fail to excite as pleasing examples of sculptured Art, they must be welcome as portraits, and faithful ones too, of children of the most popular monarch in Christendom, our own most gracious and deservedly loved Queen. Politics are, happily, excluded from the columns of our journal, and we have no desire to enter their arena, but we may be allowed to say there is no true Englishman or woman who does not desire that our Queen may long be preserved to us and her children.

THE PRINCESS LOUISE.

ENGRAVED BY W. ROFFE. FROM THE STATUE BY Mrs THORNYCROFT.

LONDON. JAMES S. VIRTUE.

BRITISH
2 DEC
MUSEUM

THE

ORIGIN AND NOMENCLATURE OF PLAYING CARDS.

BY DR. WILLIAM BELL.

CHAP. V.

Omnia Mercurio similis vocemque coloremque.

IT may be some alleviation to the theories of origin and names, to see how curiously some of our present games and names of cards have arisen from more ancient games. We have already given the sources of Lansquenet. The old game of Tarot will be more fruitful. The plates introduced now are from the pack of the Count Court de Gebelin, which have been copied by most authors who have treated on cards, from his "Monde Primitif."

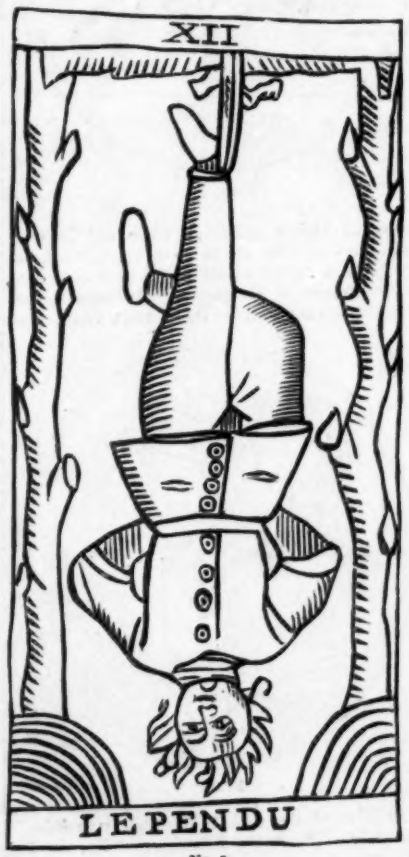
Fig. 1, "*L'Empereur*," is the figure with which he commences; and the title and pre-eminence assigned to it, with the eagle as a cognisance, would not be one of the weakest arguments for a German original: but that it can only be a German emperor, the

No. 1.

singular cross-legged posture of the lower limbs abundantly proves. It would lead us too far to examine whence originated this curious position for the highest executive civil power then known. We must ascend to the East, and show the cross-legged deities which were received by the Persians in their worship of Mithras, who is always attended by two cross-legged divine satellites, and descend to the first Saxon legislation, where, in the earliest examples of the "*Sachsen Spiegel*" (*Chronicon Saxonicum picturatum*), we have frequent coeval illustrations of the mode of dragging or arraigning a criminal before a judge or emperor, who is always represented in this awkward attitude. It was, in fact, the official position, without which no sentence or adjudication was possible—to prove which, I must be allowed to quote two passages of very ancient German law, which I find in the elaborate "Deutsche Rechtalterthumer" of Jacob Grimm, p. 763, speaking of the judges of Kärnthen (Carinthia), "der selb soll ain pain auf daz ander legen" (the same shall lay one leg upon another); and still more exactly in the old code of laws of the town of Soest, in Westphalia, "es soll der Richter auf seinem

No. 2.

Richterstühl sitzen als ein greisgrimmiger Löwe, den rechten Füss über den linken schlagen und



No. 3.

wenn er aus der Sache nicht recht könne urtheilen soll er dieselbe hundert drei und zwanzig mal über schlagen" (the judge shall sit upon his judgment seat like a grey, gruff lion, the right leg laid over the left, and when he cannot come to a decision, he shall turn them over one hundred and twenty-three times).

From this example of our Saxon ancestors, and the influence of their laws and customs on our legislation, it was scarcely possible that this practice should not have been introduced into our own country. We might exhibit many instances of the practice. One or two of the most striking may suffice. In MS. Harleian, 920, is an account of the coronation of Edward I., anno 1272. On an ornamented initial letter, we have the king receiving the crown from an archbishop—therefore in the highest solemnity—seated in this uncomfortable attitude. In the initial letter of the grant of Guienne and Aquitaine, by Edward III. to his son the Black Prince, the dignity of the king as suzerain and supreme judge is marked by the crossing of his legs: this position of so many of the figures on the fronts of Wells and Exeter Cathedrals, which have puzzled Mr. Cockerill and others, will easily explain their intent as a challenge of high, if not of supreme judicature; and as such privileges are soon infringed, lords of

No. 4.

manors with various and descending courts would make the same pretensions to the dignity of a cross-legged position as their superiors. Hence, therefore, the numerous recumbent figures on our sepulchral monuments, so almost exclusively English, must be divested of any reference to a crusade either undertaken or vowed; and the Knights of the Temple must not necessarily be taken as Templars in a mediæval sense, which has been indeed shown from other considerations. The idea dates perhaps no higher than the industrious Stowe, and it is not impossible that an unavowed wish to raise his earliest occupation into something like repute, may have first given rise to the thought.

The next figure we adduce from De Gebelin's pack, is one that we should little expect to find from any strict Roman Catholic source, as in it is embodied the belief of a female pope—our Protestant Pope Joan (Fig. 2), "*La Papesse*." That our present game of Pope Joan takes its origin from, and perpetuates, this belief, there can be very little doubt, for we find subsequent figures also copied into this game from the same pack. Why the lady is superseded by the nine of Diamonds, and this again is designated as the curse of Scotland, has given rise to a multitude of conjectures, which will

be found, some of them excessively absurd, in Chatto's work (p. 266). If one may be ventured in addition, it is that the nine of Diamonds is the best card representative of the cross saltire, or that of St. Andrew, the popish tutelary of the kingdom, and, as well as the Scottish bane, would serve as a decent mask where the lady herself might have been too obnoxious. The belief in this

No. 5.

unpleasing episode in papal history, took its rise in Germany, and its continuance on an Italian or French pack, is another proof that the country that propagated the story formed the picture. De Gebelin, however, as a good Catholic, helps himself in accounting for it in a more orthodox manner. He finds in his pack the preceding figure (No. 3), "*Le Pendu:*" a young man hanging by the heels;

No. 6.

and in the elaborate set, supposed to be Gringonneur's, made for Charles VI., given by La Société des Bibliophiles Français, in Jeux de Cartes Tarots, pl. 15, the headlong position is more fearful, and he bears in each hand a money-bag, from the mouth of each of which a coin just appears. But this is not in the original cut, and possibly has reference to the Spanish suit of *dineiros*—an idea which would gain some support from the first plate representing Le Fou or Le Mat in a cap with asses' ears, and a Vandyke cape displaying a string of fourteen such *dineiros*. We have this figure in the pack attributed to Mantegna, in the Print Room of the British

No. 7.

Museum: it is No. xii., both in Breitkopf's and Singer's copies, all, as I have before stated, from Court de Gebelin's original xii.,—the preceding figure (No. 4), in exact facsimile, which, it will be observed, although fastened by the leg, still pre-

No. 8.

serves an upright position. These and the preceding copies seem all to have originated from having been turned upside down, thus increasing the painfulness of the position. But even simple captivity was sufficient for De Gebelin's views. His

No. 9.

description of the card ("Dissertations mêlées," tom. i. p. 172) is the following:—"No. xii., La Prudence est du nombre des quatre vertus cardinales: les Egyptiens purent ils l'oublier dans cette peinture de la vie humaine? Cependant, on ne la trouve pas dans ce jeu. On voit à ses places *un homme pendu par les pieds:* mais que fait lá le pendu? C'est l'ouvrage d'un malheureux cartier présomptueux qui ne comprenant pas la beauté de l'allégorie renfermée sous ce tableau, a pris sur lui de la corriger, et par là même de la desfigurer entièrement." He then supposes that Prudence must have been intended, and that being figured with one

No. 10.

foot cautiously advanced before the other, which had been expressed in a Latin title as "*pede suspenso*," the ignorant card-maker had thence taken occasion to draw the figure of a man tied by the leg. He continues: "Puis on a demandé pourquoi un pendu dans ce jeu? et on n'a manqué de dire, *c'est la*

No. 11.

juste punition de l'inventeur du jeu pour y avoir représenté une Papesse."

This horror of a female pope still haunts all strenuous believers, like the above author, in the Roman Catholic tenets. As most of them know that by our constitution the sovereign is at the head of our church, and that our present sovereign, her most gracious Majesty, is a female, the greatest

reproach they believe they can bring against our Protestant faith, as I have experienced in Elsass, is that we have a female pope.

Leaving, however, De Gebelin and his opinions on this card, it certainly seems possible through it to answer a question on cards in the *Gentleman's Magazine* for 1791, p. 141—*Why is the Knave of Spades called Ned Stokes?* The "*pede capto*" gave to De Gebelin what he conceived a satisfactory solution of his difficulty, and I can use it equally satisfactorily to myself here. Supposing Ned Stokes to be an easy blunder for *Ned i' th' Stocks*, the young man must necessarily be the knave or valet; and the name of *Ned*, in an unlimited choice of Christian appellatives, may have come uppermost to the mind of any one who heard that the figure was *Headward*, when either the speaker or hearer may, by dropping his aspirate, have got no farther than *Edward*, familiarised into *Ned*. May not, too, the familiar term used in Cribbage, when the knave is turned up by the dealer as "two for his heels," have been a playful recollection, and something like an indemnity for the suffering from heels turned up in the way in which this figure gives them? It is surmised by Mr. H. G. Bohn, that the other premium in this game, when the knave of the suit turned up, gets "one for his nob," may be by antithesis of nob, heels; but as a knavish reward, the

No. 12.

turnip, or Nip himself, may have been equally suggestive.

In the same vol., p. 16, of the *Gentleman's Magazine*, another query is given as to the origin of a second popular denomination for another event, at Whist, which, as unsuitable to modern delicacy, can only be referred to, but may possibly find a solution when we come to touch upon suits of round cards, with "*dent-de-lion*" (dandelion), as one of the suits.

To many these coincidences may appear trifling and unworthy of notice, but in the investigation of cards based upon the cheatery of gipsies and the jokes fathered upon their use, we cannot avoid listening to and remarking the rough pleasantry.

Card general nomenclature seems based on and fitted for deception: we have success measured by *tricks*; a *deal* is certainly nothing but a division, perhaps of the booty as well as of the cards, and comes from the plat Deutsch *deel*, in high German *theilen*; but the best of three such divisions gained by such tricks is a rub—heavy enough, no doubt, to the uninitiated.

The very name of gipsy, in the vernacular *Zigeuner*, is redolent of deception. The latter portion of the word is evidently only a variant of *Gauner*, cheater, and as *Gaukler*, has given us our juggler. The prefix *Ze* or Zin (Grimm, p. 13), is an original Saxon word signifying numbers or figures, the root of the German *Ziffer*, cypher, and, curiously enough, our own *ty* in twen*ty*, thir*ty*; so that the whole word Zigeuner means exactly "*Figure cheat*."

Why, again, if our word *trumps* comes from the French *triomphe*, do not the French call them so?

No. 13.

why use the term *atout*, "have at ye all?" It seems more in accordance with all the other terminology, as we elsewhere find it, to look upon *tromper*, "to deceive," as the parent; or if even the latter word was a derivative from *trump*, it would only strengthen the argument.

Pam, the Knave of Clubs, is the superior card at L'ombre, Loo, and Pope Joan, in one of which his

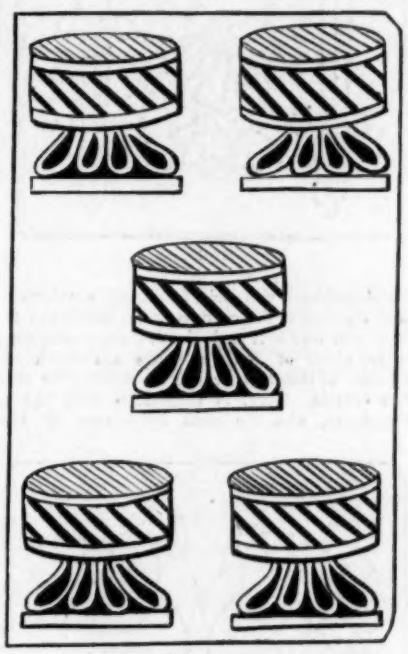
No. 14.

efficacy is eluded by the player calling out "*Pam be civil*;" and this again will be found of Bohemian origin, for the well-known convertibility in word building, of the *n* and *m*—of which numerous instances from our own language might be adduced—allows us with equal propriety to call him "*Pan*," and thus to bring him into the category of those Bohemian lords whom we have already noticed as Zu-Pans.

Thus far, mythology, usage, etymology, and popular feeling, all point to a Bohemian origin for this fanciful and playful imagery, and more will be subsequently adduced. We have, however, another connection to note betwixt De Gebelin's pack and the game of Pope Joan. It is in the preceding card, No. 5, *L'Amoureux*, which, doubtless, gave rise to the introduction of "*Intrigue*" into the board of the latter game. Some copies give it the name of "Le Mariage," by which *matrimony* has also been introduced, possibly to counteract the disreputable amours of knave and queen, by joining the lady in legitimate connection with her lord and master the king.

The next series of cards we shall introduce are entirely of a different and much more modern origin. They are round, and the suits are represented by two flowers, the columbine and pink (Nos. 6 and 7); and by two animals, the parrot and the hare (Nos. 8 and 9).

In Bartsch, "Peintre Graveur" (vol. x. p. 70), we have the account of a complete pack of these round cards, where the addition of a fifth suit of flowers (*roses*) makes the whole pack consist of sixty-five cards (5×13); but in the French publication of the

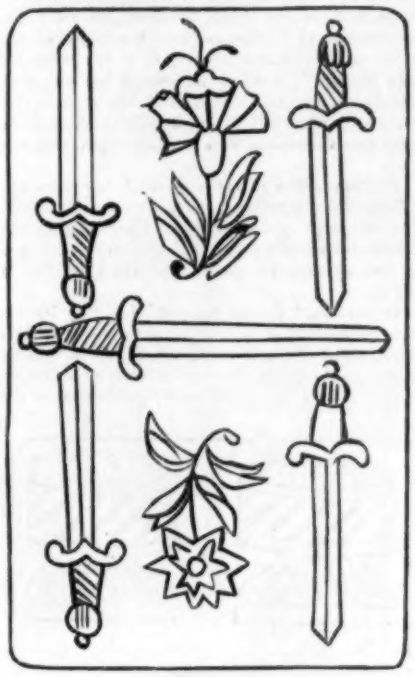


No. 15.

Bibliophiles, the number is reduced to the orthodox fifty-two, and the complete pack is given. Awkward as the round figure must have been for the hand, still more so was it for the play, that the numerical value of each card is represented by the necessary quantity of hares, pinks, &c., so that a counting was requisite to determine a seven from a nine, &c.; and no wonder, therefore, that they have been long discarded from general use.

As comparatively modern, they do not call for much remark. The columbine, as the invariable companion of harlequin, may possibly, as such, have been thus introduced into our pantomimes, since we find her much earlier on the French boards. In Bescherelle's Dictionnaire, published about the beginning of the last century, we have frequent mention of pantomimes with the columbine, which might be a connecting link betwixt gaming and playing; and was probably suggested by Le Fou, whom harlequin exactly represents. We all know his black mask, his close cropped or covered hair, his reticence of speech; but all these features are attributes of the Roman fool as old as Cicero, for see De Oratore, ii. 11—"Quid enim potest esse tam ridiculum quam sannio est?" and in Terence (Eun. v. 779), he is mentioned exactly as the fool of the middle ages, as left at home to take charge of the house. That harlequin may be made easily to

appear under this name, even as a true *sannio*, a short review of his origin may be allowed. The usually admitted derivation is little Harlay (Harlay (pe) quino); but that was given to the famous Harlequin Dominique (who died 1733), because he was much patronised, and even taken into the house, by the great French lawyer and Chancellor, Harley. French authors, however, generally admit now that



No. 16.

this etymology is untenable, but suggest none better. That the word is French there is no doubt, and as little that *lequin* is a diminutive shortened from *le* (*pe*) *queno* of the Portuguese and South of Europe; so that we have only to account for the first syllable. *Narr*, in German, is fool; and a Frenchman, with the usual *insouciance* of his

No. 17.

countrymen to all foreign languages, might easily persuade himself that the initial "N" was but a contraction of the indefinite article *ein*, and that the word ought properly to be written *'n arr*, to which the diminutive, to give force to the dwarf form of the *sannio*, would but afford him an equivalent idea.

Vossius gives us the following description of these Roman court and house fools:—"Sanniones mimam agebant rasis capitibus fuligine faciem obducti;" so that the black mask closely fitting the head is here plainly shown, and that blackness was a peculiar aptitude for the fool or buffoon we learn from another passage in Roman history, not the less curious that it happened in our country. Ælius Spartianus, in relating the fatal omens which preceded and presaged the death of the Emperor Severus, at York, after he had returned from superintending the construction of the Roman Wall—of which so many portions still remain in the northern counties, from Carlisle to the Wall's-end at Newcastle—gives amongst them the following:—"Æthiops quidem è numero militari *claræ inter scurras famæ* et celebratorum semper jocorum, cum corona e cupressu facta eidem occurrit. Quem quum ille iratus removeri ab oculis præcipisset et coloris ejus tactus omine et coronæ, dixisse ille dicitur joci causa Totum fecisti, totum vicisti, jam deus esto victor."

The dwarf figure is preserved in the Bertoaldos of Portugal, the Bertoldos of Italy, the Marcolfos of Germany; and such likeness was found in them to the Roman sannios, by Blasatius, in his "Treatise de Traged.," &c., in Gronov. Theat. Antiq. Græc., vol. viii. p. 1614, c., that a Roman brass altorelievo which he copies from his own collection would serve as a better cut for the frontispiece of

No. 18.

the above "Astuzie sottili scene," than those they exhibit.

In dress, the harlequin but copies the particolour of the ancient fool; his richly chequered and tinselled "shape" is but an improved motley, so that it is literally true of him that—

"Motley's your only wear."

Finally, the name, which as the Sannio, used by Cicero, may be considered more polite than Scurra, Morio, Nanus, or other synonyms, has descended to us with only a slight dialectic change, as *Zany*; and thus colour, form, clothing, and even name, point to the Roman house and stage buffoon as our true prototype of harlequin.

Before finishing, however, with the columbine—not known in Italian comedy or pantomime—we may adduce one coincidence by which parentage from one of the older suits, the Bells, is somewhat apparent. It would require, however, a much more intimate acquaintance with the olden dialects, ideas, and allusions of our Teuton cousins, before we can fully trace the connection of these suits or their nice dependencies, as in the columbine, which, in modern German, has the name of *Akelei*; but we learn from Adelung, *s. v.*, that it is also called *Glocke* (Bell) and *Glockenplume* (Bellflower).

There is, however, on these round cards, which are the aces of their respective suits, a circumstance which has caused much remark, but which here, from want of space, can be but slightly referred to. They have all, as may be seen, labels with inscriptions. Three of them merely moral sentences; the fourth, of Hares, is in old German, and the only one at all allusive to the subject, as follows:—

"Ave me drent me vin
Daerom mot ic ou Lepus sin"—

of which Mr. Chatto's rhymed versification, as—

"Me o'er fields men keen pursue,
Therefore I am the Hare you view"—

is certainly not the meaning. A friend, who endeavoured to bring out a consistent meaning, kindly

No. 19.

communicated an old German poem, furnished him by the learned German bibliophile, Mr. N. Trübner, which bears something upon the subject, but is not quite exhaustive. It is too long to be here given, and, with some curious elucidation from "das Buch Granat Apfel," by the great Strasburg reforming preacher, Geiler von Keiserberg, must be left to another opportunity.

This Hare brings us, however, back to a card of one of those packs before mentioned, as found

No. 20.

behind the wainscot at Nürnberg. It seems founded upon the very popular idea in all countries of the world turned upside down—in German, *die verkehrte welt* (Fig. 10). Many similar allusions are found in the various cards that have lately turned up; and very varied are the views of those who have attempted their explanation. Want of space, however, also here restricts a consideration of them;

and we hasten therefore in the three plates (Figs. 11, 12, 13) to show from Mr. Fillinham's pack the Spanish King, *das Copas;* the Cavalier, *de Bastoni;* and the Valet, *das Espados*, respectively. We find here no Queen, and this accordance with the earliest German suits, and a similar omission, and the substitution of *ober and unter*, is another and a strong proof of Spanish imitation.

No. 21.

We conclude this chapter, by giving a full view of a Spanish suit, with three of the pip cards—Fig. 14, the five, *das dineiros;* Fig. 15, *das Copas;* and Fig. 16, *das Espadas;* the flowers in the latter, here only a supplementary ornament, may have been suggestive of subsequent flower suits. In the last paper, page 340, was given the numeral five *de Bastoni*.

The following concluding chapter will give additional confirmation to the proofs already adduced

No. 22.

of the German origin of playing cards, and a general review of the argument.

Chap. VI.

Magnus ab integro sæclorum nascitur ordo.
Virg. Ecl. IV.

As much may be learnt of the origin and first manufacture of cards from the earliest names of their makers met with, we give from those discovered at Nürnberg, the five following, in all of which the names, and many of the accompanying arms, &c., are evidently Teutonic. Figure 17 is much obliterated, and may possibly read Bruillot Merkele: but quite sufficient is the patronymic to stamp it German.

Figures 18, 19, and 20, are from a maker called Claus (Nicholas) Oth, and, as a German writer fancies interval of sixty years between them, he must have been a long and successful manufacturer. Chatto, at p. 89, has a woodcut of one very much like these, being the two of Bells; but he is in error in thinking it the Lion of St. Mark at Venice, and thereby fortifying his theory of an Italian origin; for another of the same maker, with his name on the four of Hearts, has also the Nürnberg arms. Figure 21, with the maker's name on Acorn two, as "*Andreas Dauvold,*" has also the same Lion, but no one would claim him for an Italian. The same Lion appears again on Fig. 22, with a coat of arms, which has been assigned to the town of Erfurland; and as the original is much mutilated and much cut at the top, where the pips ought to be (probably also Acorn two), it has been suggested that the Hieronymus may be more likely Henricus Bopp, who is said in Sebastian Munster's "Cosmography" (ed. of 1592, p. 974), to have sent

No. 23.

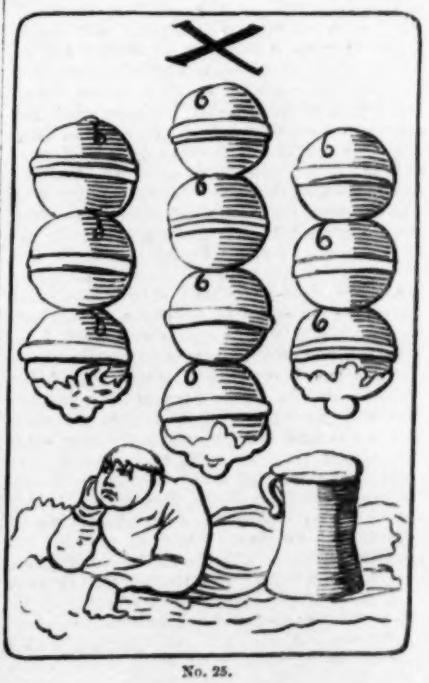
that typographer the plan of Erfurt, which accompanies his work at that place.

To complete the various figures of cards we have collected for these sketches of their nomenclature and origin, we give three, all of which belong to those discovered at Nürnberg, it is said, behind a wainscoting at the house formerly occupied by Albrecht Durer, now purchased by the town, and fitted up for a commemorative museum, with relics and works by their great townsman. It has been surmised, therefore, that these cards may be from his designs; and speculation on the subject may be aided by a knowledge of the fact that the portfolios of the British Museum Print Room contain nine cards with his well-known monogram. They are in the case marked Tekening, 1637, No. 4, on the suits of cards called Tarots, labelled—A Jupiter XXXXVI in a Vesica—Philosophia XXVIII—Primum mobile, new design—Thalia playing on a fiddle—Cavalier VI Chronico—Rhetorica—Papa—Doge. The first two are similar to those supposed by Mantegna, and wholly or partially copied in the Jeux des Tarots of the French Bibliophiles, by Cicognara, Singer, and others. Dr. Eye mentions them only as eight of the year 1506, and does not seem to know that in the same case (No. 111) are six small miniatures, also seemingly cards.

The three, however, which we adduce (Nos. 23, 24, and 25) if from Durer's design or graver, have certainly nothing of his genius, and may only be necessary condescensions to conventional forms, as are our present unsightly court cards. In No. 23—the Cavalier of Eckern—we have a turban, which either by accident or design forms a leaf. In No. 24 we have a rather genteel and complacent Rübezahl, with the bell-turnip at his feet; and in

No. 24.

No. 25, ten of these bells grouped above a jolly, recumbent friar, whose capacious "*seidel,*" possibly of Bock's Bier, would carry us to famed Bavarian cellars, with some illustrative disquisitions to show the consistent bearing of this idea to all we have hitherto written.



No. 25.

[Such then are the facts and conclusions we offer on a game which has already occupied the thoughts and the pens of many able antiquaries and authors. The results we have endeavoured to arrive at may, with the curious illustrative engravings introduced, be of value in making more clear a somewhat abstruse inquiry.—Ed. *A.-J.*]

THE ROYAL PICTURES.

THE TWO GRANDMOTHERS.

Marie Weigmann, Painter. C. H. Jeens, Engraver.

Size of the picture, 3 ft. 9 in. by 3 ft. 2 in.

Marie Weigmann holds a high position in one of the most distinguished schools of Germany, that of Düsseldorf, a school which, within the last forty or fifty years, has included in it the names of Cornelius, Schadow, Sohn, E. Bendemann, Hildebrandt, Lessing, Leutze, Rethel, Köcler, the Achenbachs, and a host of others whose names are familiar to all acquainted with continental Art. The school has attracted to it scholars from all parts of the world; India and America have contributed their quota; Saxons, Scandinavians, Romans, and Sclavonians, crowd her *ateliers*; and it has sent forth disciples and missionaries to found new schools. Bendemann, Hübner, and Erhardt, have carried her principles to Dresden; Becker and Schroedter to Frankfort; Lessing to Carlsruhe; and others, more or less known to fame, are scattered throughout Germany.

Marie Weigmann is, we believe, wife of Herr Weigmann, professor of architecture in the Academy of Düsseldorf; she excels in portraits of young children, and in pictures of a *genre* character, such as that of 'The Two Grandmothers,' which a German critic thus describes:—"Before the entrance of a somewhat large house, surrounded by a dense wood, sits a grandmother with her grandchildren; she appears to have been reading from a large book that lies on her lap, some story—perhaps a tale about gipsies. The dress, and general appearance of the family, show them to be in comfortable circumstances. An old gipsy woman now approaches the circle; she is also a grandmother, and leads her grandchildren by her side—two sunburnt young girls, with dark black eyes and hair, true types of the wandering tribe. The children spread before the cottage-door an old and faded carpet, and begin to dance to the music of their tambourine and cymbals. The gipsy woman, a person of large stature and strongly-marked features, has sat down on a stone, and directs her sharp and piercing glance fixedly on the happier family, who, living in comfort in their happy home, look down, perhaps with contempt, at least with wonder, on them and the grandmother who, for the sake of mere bread, display their art in a manner so servile; and on the side of the gipsy a certain pride and contempt are outwardly combined with her inward dislike. But her grandchildren—her handsome two! and does she not love them as tenderly as the other loves hers? Who knows which has made greatest sacrifices for the well-being of the children? She may mentally address such questions to the woman who, with her silver spectacles on her nose, contemplates with a grave but unsympathetic expression, the dance of the gipsy-child. Probably, when the wanderers have departed, she will relate to her young family some disreputable story of these people, and leave upon the minds of her charge an indefinite impression as to how far gipsies are entitled to the claim of Christian compassion and sympathy.

"And how do the children on both sides deport themselves? The gipsies know no better lot than that which has fallen to them. Healthy and cheerful, they exercise with pleasure that calling which brings them bread and amusement. But do they not feel the degradation of their condition? Admirably has the artist expressed those peculiar feelings which serve to bind the inner thoughts to external appearances. On the other hand, the more favoured children are tinted with the rosy bloom of youth, but it is questionable what the fruit of riper years may be. Untouched by the rude shocks of adversity, these young people look devoid of worldly care."

The writer of the above has ingeniously worked out the subject of the picture, which, in a few words, may be described as illustrating the "contrasts of education." It is a work of a very high class, both in idea and execution: the characters are aptly and naturally defined; the spirit and subtlety of expression, the beauty of the personal conceptions, and the richness of colouring could scarcely be surpassed.

It is in the Royal Collection at Osborne.

MINOR TOPICS OF THE MONTH.

The International Exhibition, 1862.—Active, though we cannot say zealous, efforts are being made everywhere by manufacturers to be "well and duly" represented in 1862. At present, we have but limited means of judging as to the preparations in Germany and Northern Europe, although we are in correspondence with Committees of the several States. We have, however, just returned from Paris, having visited the French capital in order to collect materials for the *Art-Journal* Illustrated Catalogue, which *would be more than imperfect if it professed to be an Illustrated Catalogue and contained no engravings of the works contributed by the great manufacturers of the Continent.* It would, indeed, be a curiously illustrated International catalogue that contained no examples of foreign works, because their producers would not *pay* for the privilege to make such works public instructors. Foreign producers have, however, no idea of paying for the publicity of that which they consider as a contribution for the public benefit, as conveying instruction to all who see it. All the best fabricants of Paris have placed, or mean to place, their best works at our disposal. It is needless to add that we are already busily engaged in engraving the more excellent of the works produced by the leading Art manufacturers of Great Britain, of course, *without payment.* Our subscribers will soon obtain evidence that the highest resources of Art will be made available for this purpose. As we have elsewhere intimated, we look upon such publicity as a public boon; and cannot consider that the manufacturer ought to be taxed in addition; nor can we believe that any rational manufacturer will consent to be so taxed. Moreover, we think no manufacturer will pay for an engraving in any work, unless it be a more worthy copy of the original than that which we give him without cost. The circulation of the *Art-Journal*, containing the Illustrated Catalogue, we may safely calculate at 30,000 monthly. In 1851, it was 45,000, yet the parts were double parts, charged at five shillings each. In 1862, there will be no extra charge. The question, however, is simply this: is it not the duty of a Journal, aiming to convey information as widely as possible, to do so without taxing the producer, by whose means such information is given? And if it be the duty of a public journal to do this, how much more is it the duty of the Commissioners of the International Exhibition of 1862?

In 1851 the contractors, Messrs. Clowes, made no charges for space, requiring only that the engraving should be produced at the cost of the manufacturer; yet Messrs. Clowes paid a sum of £2,000 for the privilege to produce such catalogue. In 1862, the commissioners retain the illustrated catalogue in their own hands—*they will be its publishers*, and demand a large sum for each page occupied, besides the cost of drawing and engraving the object delineated. We trust, therefore, that manufacturers will inquire, before they incur the enormous cost demanded from them for advertising in the official illustrated catalogue, first—whether, if they decline to advertise, they will be liable to any penalty; secondly, in what sort of "society" their advertisements will appear; thirdly, whether those who *do not pay will, or will not, be entirely excluded* from the said catalogue; fourthly, what will be the *whole* of the expense they will have to incur from first to last, for insertions in the said illustrated catalogue; and, lastly, what honour or advantage they are to expect in proportion to the cost incurred.

We do not hesitate to say that if the Commissioners of the International Exhibition demand payment for insertions in such catalogue—per page—they will do what is unjust; unjust to manufacturers and the world, for whose benefit and teaching the Exhibition is to be held, and not for the private gain of any individual or individuals. A guarantee fund of nearly half a million is subscribed to meet a possible loss; we venture to assert there are not twenty of the subscribers who would not willingly pay for the production of such an illustrated catalogue as would largely and properly represent the collection, foreign as well as English; but who will complain if a loss is induced by a paltry and insufficient "catalogue," that is got together with no other view than that of gain—information and instruction being very secondary considerations. The International Exhibition of 1862 is not, or rather ought not, to be regarded as a mere means of making money for ulterior objects.

Glasgow Exhibition of Fine Arts.—We are glad to learn that this important city is making one more effort to establish an annual Fine Art Exhibition. It is not creditable to the wealth, the intelligence, and well-known liberality of Glasgow, that hitherto every attempt made in this direction has proved abortive. Over and over again the scheme has been tried by gentlemen imbued with a love of Art, and over and over again the result has been failure, vexation, and pecuniary loss. It is high time this stigma was removed, and we venture to hope that the exhibition just inaugurated is only the precursor of a long series, growing in importance with the growing taste and Art education of the citizens. From the catalogue now before us, we learn that the association has taken the title of the "Glasgow Institute of the Fine Arts." The general committee is composed of local artists, the honourable the Lord Provost (chairman), the members of parliament for the city and county, and a number of gentlemen, all more or less known for their taste and discrimination in Art matters. The works exhibited are eight hundred and ninety-seven in all, many of which are from the artists direct, whilst others have been liberally lent by collectors in different parts of the country, the Kensington Museum contributing nine pictures towards the general effect. Amongst the oil paintings are specimens by Pickersgill, Ward, Maclise, Sant, Frith, R. S. Lauder, Thomas Faed, and John Absolon. Landscape is nobly represented by David Roberts, Linnell, Oakes, Horatio Macculloch, G. E. Hering, Samuel Bough, &c. In the department of water-colour, we observe the names of Cox, Callow, Weigall, Richardson, Corbould, Woolnoth, Herdman, and W. L. Leitch. In sculpture the names of Foley, Stanton, and G. E. Ewing, are the most conspicuous. The portraits which, as usual, present rather an imposing array, are chiefly from the easels of Sir J. W. Gordon, Graham Gilbert, Macnee, Napier, Macbeth, and A. Craig. Altogether, so far as we are capable of judging, the collection is an exceedingly creditable one for a first start, and we heartily wish the promoters every success in their laudable efforts to advance the cause of Art. We have, however, one little fault to find. The catalogue now upon our desk is not by any means so carefully compiled as it ought to have been. The names of several well-known artists are mis-spelt, in one instance, indeed, spelt in a different way in two different places. It may be that these errors have crept in from a too hasty correction of the proof-sheets; but, to say the least, they do not look well in a document which, of all others, ought to be scrupulously correct.

The President of the Royal Institute of British Architects, at the first meeting of the season, passed some strong remarks on the architectural plans of the International Exhibition. He remarked that in 1862, as in 1851, British architects were ignored by those who had the management of the Exhibition building, and no chance of co-operation allowed them. He protested, in the name of the Institute, against the official exclusion of architects from the councils of those who "assumed to represent the taste of the nation in the various branches of Art."

The Liverpool Society of Arts have awarded their annual prize to Mr. E. M. Ward, for his grand picture of 'The Last Moments of Charles II.," the attractive feature of their exhibition.

Wood-carving.—Mr. W. Perry, whose carvings in wood we have noticed on several previous occasions, has recently executed another admirable piece of work, which he has submitted to our inspection. It represents a missel-thrush, life-size, perched on a sprig of oak, with which a branch of mistletoe is entwined. The foliage is arranged with much grace, and carved with exceeding freedom and delicacy; the action of the songster, warbling his "sweet hymn of praise," is bold and life-like. The whole is sculptured out of a single block of lime-wood. Mr. Perry was entrusted with the execution of the carvings, in satin-wood, of the new state railway-carriage, recently built by the North-Western Railway Company, for the use of the Queen and royal family.

MARIE WEIGMANN. PINXT

C.H.JEENS. SCULPT

THE TWO GRANDMOTHERS.

FROM THE PICTURE IN THE ROYAL COLLECTION

BRITISH
2 DEC 61
MUSEUM

THE BRITISH INSTITUTION.—The usual annual exhibition of copies made in the "School of Painting," was opened on the 20th of the past month, after our sheets were in the hands of the printer.

A MEETING OF THE COUNCIL OF THE SOCIETY for the Promotion of the Fine Arts, was held on the 14th of November, for the consideration of the proceedings for the ensuing season. Many of the *soirées* of the past year were highly interesting, and those to come will not be less so. The opening lecture, by Mr. James Dafforne, was advertised for the evening of the 28th. Subject—"Art-Education; its Objects and Advantages."

MESSRS. DE LA RUE, whose name has become famous over the world for refinement in all matters that appertain to stationery, have issued their "annuals." As heretofore, they are of high excellence and in great variety, commencing with the ordinary "Red Letter Diary" (a necessary in every office and household), and ending with the elegantly bound pocket-book. The former are distinguished by clear printing, good paper, and strong binding, with ample evidence of special care to all requisite information skilfully compressed. It is by their accuracy,—justifying implicit confidence—that Messrs. De la Rue have obtained a widely spread popularity for their Diaries. The pocket-books are convenient as well as graceful, and very varied in style and ornamentation; the "ornamentation," however, being generally, as it ought to be, very simple. No doubt there are many competitors as regards works of this class, but certainly none can surpass those that have fallen under our notice—the issues of this renowned establishment. We believe Messrs. De la Rue "lead" in the production of playing-cards. Undoubtedly there are none so extensively used, none so especially favoured at the clubs, as well as in private families, where the time-honoured and by no means obsolete game of whist supplies the occasional amusement of an evening. We plead guilty to the enjoyment of such a relaxation from labour now and then, and have had such experience as enables us greatly to prefer the cards of Messrs. De la Rue to those of any other maker. It is by no means a secondary matter to us that their cards are always "backed" with taste and judgment—often with admirable designs.

THE CIVIL WAR IN AMERICA is exercising its evil influence on Art. Several of the illustrated books intended for the coming Christmas are "kept back," in consequence of the certainty that no sales of them can be anticipated in the New World.

A NOVELTY in the way of serial publications has recently appeared under the title of the *Court Register*. It is little more than a record of births, marriages, and deaths among the families of the nobility and gentry, with, in a majority of cases, their armorial bearings; and, where the persons whose names are chronicled are publicly known, a brief sketch of their history is appended. Wills and bequests also find a place in the columns, with some other matters appropriate to the subject. The *Register*, published by Mr. Hardwick, of Piccadilly, appears monthly. The armorial illustrations are very carefully engraved, and the work promises to be one of general utility.

THE GOVERNESSES' ASYLUM AND ANNUITIES.—We have often been the advocates of this true charity, with effect and beneficial results. It has grown to rank among the best "institutions" of the kingdom. The loss of its chief founder—the Rev. David Laing, was a heavy affliction; but his widow continues to labour in its service—to labour heart and mind—and under her influence, as its honorary secretary, the good work continues to progress. Our present object, in referring to the subject, is to direct attention to an advertisement that invites subscriptions with a view to found special annuities for governesses who are blind or deaf, and, consequently, incapacitated from professional toil. To obtain admission on the list of candidates for ordinary annuities, the candidate must be over sixty years old; but there are many governesses who, young yet, are afflicted with blindness or deafness, so as to be utterly incompetent for teaching as if they were paralysed from old age. The effort to obtain a provision for them is a becoming tribute to the honoured memory of the Rev. David Laing; for this work of mercy is designed to be his memorial—a worthier memorial than could be any "monument, inscription, stone!"

REVIEWS.

THE LIFE OF J. M. W. TURNER, R.A. Founded on Letters and Papers furnished by his Friends and Fellow Academicians. By WALTER THORNBURY. 2 vols. Published by HURST and BLACKETT, London.

We have looked forward to the appearance of these volumes with interest and curiosity; with the former, because everything which relates to the great painter—perhaps it should rather be said, to his art—is peculiarly attractive to us; and with the latter, because curious to see what materials Mr. Thornbury would have to work upon, and how he would use them. One who undertakes to write the story of such a life as Turner's in its twofold aspect of public and private, and who aims at something beyond a mere record of facts and incidents, has no easy task to perform; a character like his, compounded of various qualities, often apparently antagonistic to each other, one which his fellow men either could not, or would not, understand, requires the nicest discrimination in judging, and the clearest sifting of evidence, that it may be set forth free from malice or extenuation. Wherever Mr. Thornbury has gone, and this has been but seldom, beyond the relation of mere biography, he seems to have acted with this desire of dealing out impartial justice. What Mr. Ruskin has written to reveal the artist's inner man, as seen and felt in his works, the author of these volumes has done, to a considerable extent, for the outer man as he walked in the world around him, in it, but scarcely seeming to be of it: Mr. Ruskin says, "he knew his own power, and felt himself utterly alone in the world from its not being understood."

And it is something to have flung aside that veil of mystery which, for a long portion of Turner's life, clung closely around, so that only a few of his associates knew what it concealed—something to be able to show, what the world never believed, that he had some noble qualities of heart and a kindly disposition; better far would it be, could his biographer not have discovered that, mingled with these, were others which belong to the dark side of nature, and compel us to agree, with some modification, in Mr. Fairholt's alleged remark, quoted by Mr. Thornbury, "that all reminiscences of Turner are unpleasant, and only tend to lower the man:" *all* may not be, but *many* undoubtedly are; and it is not agreeable to have our hero-worship intermingled by unhallowed thoughts, and our belief in the nobility of man's nature scattered to the winds by the knowledge of his failings and vices. "Uprightness, generosity, tenderness of heart (extreme), sensuality, obstinacy (extreme), irritability, infidelity;" such is the catalogue of qualities given by Mr. Ruskin as forming Turner's character: the vices heavily outweigh the virtues, and go far to justify the observation of our friend Fairholt.

The leading points of Turner's history have already been made public in various periodicals and pamphlets; they, however, were but mere sketches, often very imperfect. In these volumes we see the picture filled in, and, perhaps, as completely finished as we may now expect to have it, for much of his life was hidden within himself; his time was frequently passed, none knew how, in that dingy-looking house in Queen Anne Street, till the opening of the Royal Academy revealed the manner in which he had passed many of his days; and his death still more effectually manifested, to a few, how mind and hand laboured unweariedly from day to day and month after month, in the art he so enthusiastically loved and followed. We happened to be there not very long after his decease, and could not but feel astonished at the prodigious quantity of studies, sketches, and unfinished pictures which lay scattered in every apartment, or were piled in heaps in corners and cupboards—living, but often strange and mutilated evidences of the painter's zeal, energy, and devotion. "In seventeen boxes in the lower room of the National Gallery," says Mr. Ruskin, speaking after the works left by Turner to the country were deposited there, "I found upwards of 19,000 pieces of paper drawn upon by Turner in one way or another," and we saw in the same rooms huge heaps of canvases rolled up, which at first we mistook for rolls of floor-cloth, till the attendants, spreading them out, disclosed to us large pictures in a greater or less unfinished state.

The materials which Turner's friends and fellow academicians have placed in the hands of Mr. Thornbury, are multifarious and discursive; hence these volumes have a similar character, for the author seems to have used them as furnished to him; perhaps, after all, the most satisfactory—or, at any rate, the least objectionable, way. The Rev. Mr. Trimmer, son of Turner's oldest executor, lent him a manuscript volume of "recollections," extending over a period of forty years: Messrs. Jones and David Roberts, the academicians, have also contributed largely to the stock of materials; many others have lent their aid, more or less important and valuable. A passage from the author's preface will explain the spirit in which he desired to carry out his labours, and which we think he has attained, looking at them as a simple record of events, generally unaccompanied by comment, explanation, or discussion.

"In Mr. Ruskin's fifth volume of 'Modern Painters,' he alludes kindly to my 'Life of Turner.' I trust that my views of Turner may agree with those of the great exponent of his genius. I have spared none of Turner's faults—I have tried to forget none of his excellencies; I have not tried to caricature him as a miser, because I knew that one great work of charity had been the fixed object of his whole life. I could not ridicule him as an anchorite and a misanthrope, because I knew how tenderly he was beloved by his more intimate friends, how sensitive he was to their sufferings, and how deeply he felt their loss.

"Yet I have not written this book in the base, gladiator spirit of a mere special pleader, but with, I hope, a stern and undeviating regard for truth. I had no motive whatever to warp me. I did not wish to write a eulogy—a mere fulsome funeral oration, a poem, a riddle, a rhapsody, or a mere saleable, time-serving apology. I have tried to paint the man as I really believe he was—an image of gold, with clay feet—a creature over whom the sun now shone, now darkened—a great, disappointed man, whose ambition was never satisfied, and who, in despair of all other pleasure, sought out nature, and in her presence felt his only real happiness."

We do not think Mr. Thornbury's portrait of Turner is quite true, judging merely by some of the remarks made by the author himself in subsequent pages. The artist certainly was a man of "an unbounded stomach" in his grasp after professional fame and the acquisition of wealth; and he had enough of both to satisfy every reasonable longing; but there is ample evidence that he sought other "happiness" than that which communing with nature might afford him: our admiration of the artist must not lead us to overlook the errors of the man, or to acquiesce in an opinion illogically deduced from adverse premises. Sensuality and infidelity—two of the dark characters assigned him by Mr. Ruskin—are in themselves sufficient to weigh down the spirits of any one, whether or no the voice of fame elevates him to a hero, or the neglect of the world leaves him abandoned and alone.

This "night-side" of Turner's character we have incidentally touched upon—but only because the key-note to it is to be found in these volumes, otherwise it would have passed unnoticed—for the reason that it may serve as a warning; and, unhappily, the history of great men affords too many similar instances of lofty genius united with low and debasing pursuits. Strange that it should be so, especially in one ever contemplating the beautiful, and majestic, and pure works of the Creator's hand; it shows that such contemplation, apart from the restraining influences of high moral principles, is insufficient to keep man's heart from its own corrupting inclinations. There was, however, one of Turner's most gifted contemporaries whose Art-studies had a direct tendency to lead him astray, but he came forth unscathed from the ordeal of temptation.

Mr. Thornbury says little comparatively himself about Turner's pictures, but he quotes Mr. Ruskin's remarks rather copiously in many of them: herein he has acted judiciously, for the author of "Modern Painters" has left nothing to be said on the subject, and to have omitted it altogether would have rendered the book before us very imperfect. There are pages, however, which seem out of place, as having little or no connection with the immediate subject: for example, the chapter in the first volume of Turner's cotemporaries, that on the Rise and Fall of Water-colour Painting in England. The long story about the 'Polyphemus' is also an intrusion; and in the second volume, the remarks upon Lawrence, Gainsborough, Constable, and others, and a portion of Mr. Trimmer's contribution.

If we introduce no extracts from this history it is only because our space forbids it, for there is abundance we would gladly transfer to our pages. There is little doubt, however, of these volumes finding a warm welcome among those who take the slightest interest in British Art, for they are full of pleasant reading; if Mr. Thornbury does not write philosophically upon Art and artists, he handles these subjects in a very agreeable and easy manner; there is no dry matter here. Should another edition of the work be called for, which is extremely probable, we would suggest the introduction of a copious index: a work like this ought

to serve as one of reference—at present, it is utterly valueless for such a purpose. Some careful revision is also necessary: we see Mr. John Burnet's name mis-spelt in the preface; Mr. Wornum ought not to be disrespectfully styled an "official" of the National Gallery, as if he were only an attendant or porter; Mr. Alaric Watts deserves to be described as something more than "a small poet, and the editor of the Manchester paper;" and Mr. J. A. Hamnersley is not a "well-known painter," though an artist, but he is an efficient master in a Government School of Art, at Manchester, where his services are deservedly respected. These, and other statements we could point out, ought not to have been made, and should be rectified.

English Sacred Poetry of the Sixteenth, Seventeenth, Eighteenth, and Nineteenth Centuries. Selected and Edited by Robert Aris Wilmot, M.A., Incumbent of Bear Wood. Illustrated by Holman Hunt, J. D. Watson, J. Wolf, &c. Engraved by the Brothers Dalziel. Published by Routledge, Warne, and Routledge, London and New York.

From a literature so rich as our own is in poetry of a sacred character, it must be a difficult task to make such a selection as will convey an adequate idea of the wealth by which we are surrounded. For four centuries, ecclesiastics and laymen, without distinction of sect or creed, have added to the store; many of what is comparatively valueless, but many also of that which is entitled to a high rank in the writings of genius, and as expressions of Christian faith and Christian teachings. This was especially the case with some of the elder poets, of whom Mr. Wilmot truly and eloquently says,—"A remembrance of our worthies is not unneedful: the grey fathers of learning and imagination recede every day further from the eye. Science has a phrase—acoustic shadow—which is significant and suggestive. In a great city you may hear the chime of bells in one street, and lose it in the next; the buildings bury the sound. Application of the comparison is easy: our times do not favour the diffusion of solemn, thoughtful strains; frequent obstacles come between the music and the hearers. The chime is broken by the objects that intercept it. The old is scattered by the new."

But such volumes as this on our table are, as it were, the soft breezes which bring back to the listening ear the music that had floated far away from us; and with such accompaniments as modern art and typography, and all the other resources that publishers in the present day invite to their aid, the strains have a double charm, the beauty of the "score" seems to add sweetness to the melody. But it is not only the old poets who sing to us here, many modern ones are in the orchestra mingling their more graceful notes with the strong, robust voices of their predecessors; Pollok and Heber, Watts, Keble, James Montgomery, Browning, Tennyson, Crabbe, Longfellow, Howitt, Wordsworth, and Hemans joining in the chorus with Herbert and Quarles—we are writing their names irrespective of poetical rank—and Shakspere and Milton, Jeremy Taylor, Donne, Grahame, Herrick, and a host more, both of the older and the younger times. The selection has been made in a spirit of catholicity as to subject, so much so as,—in some instances, we think,—scarcely to justify the appellation of "sacred" poetry in the case of some of the pieces inserted, which rather come under the title of "moral" poems.

Mr. Wilmot's volume is abundantly filled with illustrations from the pencils of Messrs. Holman Hunt, Watson, Marks, Harrison Weir, Armstead, Gilbert, F. R. Pickersgill, R.A., and others, engraved in first-rate style by Messrs. Dalziel, in whose hands we could have desired to see other drawings than some few we find here. Holman Hunt's solitary design from Dean Trench's "Lost Jewels," is admirable in composition, drawing, and feeling, German in style, but without its stiffness and conventionalism. Among the others demanding especial notice may be named Marks' 'A Quiet Mind,' F. Sandys's 'Life's Journey,' and 'The Little Mourner,'—both remarkably clever, and full of thought and meaning, the latter is itself a poem,—Watson's 'Time and the Year,' and 'Last Words,' Keene's 'A Hymn to my God;' and, in another description of subject, Harrison Weir's 'Praise of Country Life,' S. Read's 'Old Church in a Storm,' Wolf's 'Wisdom Unapplied,' John Gilbert's six landscapes from Thomson's "Seasons," and several, but not all, of Watson's ten drawings, illustrating Gray's "Elegy." Had Mr. Armstead's subjects been omitted from the book, it would have pleased us better; they are, to our eyes and mind, blots on its pages, possessing no one quality to render them attractive. When will some artists who essay pre-Raffaelism, learn to distinguish between its beauty and its deformity, its truth and its error, its spirituality and its gross materialism?

Spiritual Conceits, extracted from the Writings of the Fathers, the Old English Poets, &c. With One Hundred New Designs, forming Symbolical Illustrations to the Passages. By W. Harry Rogers. Published by Griffith and Farran, London.

"No cross, no crown!" Such is the truth which Mr. Rogers, who unites in this volume the twofold character of editor and artist, seeks to inculcate in his emblematical designs. "The series," he says, "may be roughly divided into eight sections—the Dual Character of all Things; Past, Present, Future; Preparations for Futurity; Vices; Virtues; Facts; Reflections; Results." In working out this idea, we find on one page a passage or two from our old writers, and on the opposite page a verse from the Scriptures bearing on the subject; above the latter appears the artist's emblem, illustrative of the text. But it is not very easy to convey to others by verbal description a notion of the way in which the plan is carried out. Taking the first section as an example, which sets forth the "Dual Character of all Things," Mr. Rogers remarks, that "Earth has its counterpart in Heaven;" thus, then, we find in the first design the city of Babylon exchanged for the heavenly Jerusalem; in the second, the robe of earth exchanged for that of immortality; in the third, the tree of life for the tree of death; and so on through the whole ten designs allotted to this section. In each case the emblem of earth occupies the lower portion of the subject, that of heaven the upper; they are linked together by appropriate ornamental devices. In the other sections a single design suffices to illustrate the quotations.

A book so full of deep thought, and beautiful, yet quaint artist-work as this is cannot be, though it ought to be, popular. Mr. Rogers himself, we are sure, is not sanguine enough to think it will be so. In this age of hurry and bustle, the generality of men have, or fancy they have, no time for thinking beyond the demands of their daily avocations; books, whether illustrated or not, which require close examination and study to comprehend and enjoy, become sealed volumes; hence pictures are bought, and hung, and valued, because they are ornaments, but to understand them is no part of the owner's care; the same homage is not paid to books unless they can commend themselves without trouble. Allegory and emblems find but scant favour in an age requiring stubborn facts.

There is, however, a class of persons, and a large class too, who seek both in books and pictures something beyond a momentary gratification: by this class more especially "Spiritual Conceits" will be appreciated. It is a book to be studied, not hastily turned over, and it is worthy of being thought over for its truths, expressed though they be in figurative language. The title, though appropriate and just, is not fortunate, for a name is frequently the inducement to look into a book, and this, from its singularity, is not unlikely to have a contrary effect.

The Wisdom of Solomon. Illuminated by Samuel Stanesby. Published by Griffith & Farran, London.

Is it a marvel that the Queen of Sheba should have come from the "uttermost parts of the earth to hear the wisdom of Solomon," and that she returned acknowledging that all she heard and saw far exceeded the report which had reached her ears? There is not one of those wise—and as beautiful as they are wise—sayings that have come down to us unworthy of being written in letters of "pure gold;" they are rules of life and conduct which, if carried out, would confer universal peace and happiness on mankind, and make the earth once more a paradise; "words" are they, to apply one of these proverbs, "pleasant as an honeycomb, sweet to the soul, and health to the bones." The publication of such an elegant little book as Mr. Stanesby's may be the means of working out some moral good by inviting special attention to the truths taught therein. Men will look into and often read a volume richly adorned, as they will look at and scrutinise earnestly one who is "clothed in fine linen and fares sumptuously," and thus the shaft shot perhaps at a venture, may strike where it is unexpected, but yet needed.

A portion only of the Book of Proverbs has been introduced, but the selection has been carefully made. The verses are printed in black letter, with a coloured or gold initial to each, and every page has a rich border of floriated or arabesque design on a gold groundwork, tasteful in character and harmonious in colour. The printers, Messrs. Ashbee and Dangerfield, merit a word of praise for their careful execution of these beautiful pages. Solomon's valuable pearls are here adorned with settings worthy of them. For old or young this ought to prove a welcome gift-book.

The Holy Bible. Illustrated by a Selection from Raphael's Pictures in the Vatican. Freely adapted and drawn on Wood, by Robert Dudley. Published by Ward and Lock, London.

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Mr. Dudley has drawn the subjects with much delicacy and taste; the engraver, too, whose name does not appear, has performed his part of the task most satisfactorily: the woodcuts are well printed on thick paper, and are surrounded by an elegant border of gold ornament. The cover, designed by Mr. Owen Jones, is a work of art not to be passed over: if the text had been printed on stouter paper, nothing further would be necessary to render this volume perfect in all its parts; the type is sufficiently clear and legible, but the paper is thin and has a meagre look: this is always the case when the printing on the next page is visible, as it is here.

Ruined Abbeys and Castles of Great Britain. By William and Mary Howitt. The Photographic Illustrations by Bedford, Sedgfield, Wilson, Fenton, and others. Published by A. W. Bennett, London.

This beautiful volume, one of the "books of the season," reached us at the eleventh hour only, when time and space are opposed to our noticing it in such a way as we desire to do. A hasty glance through its pages is sufficient, however, to warrant a commendatory line or two this month; in the next we hope to speak of it at greater length.

Kettledrum. Painted and Engraved by Charles Hunt & Son. Published by Moore, McQueen, and Co., London.

We are no patrons of the turf, but we do admire a fine horse, and Kettledrum, the winner of the "Derby" this year, is "a beauty," judging from this portrait, for we are not acquainted with the original. The print will no doubt be valued by those who take especial interest in the sport which has made the animal renowned.

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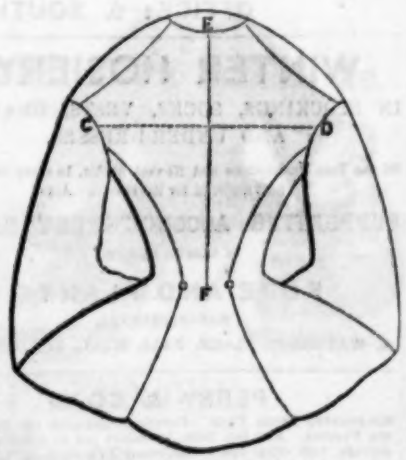

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2 Sauce Ladles	0 8 0	0 8 6	0 10 6	0 13 0
1 Gravy Spoon	0 7 0	0 10 6	0 11 0	0 13 0
4 Salt Spoons (gilt)	0 6 8	0 10 0	0 12 0	0 14 0
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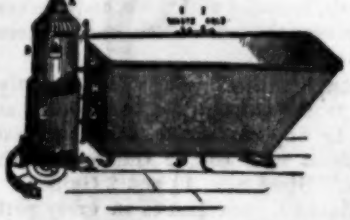

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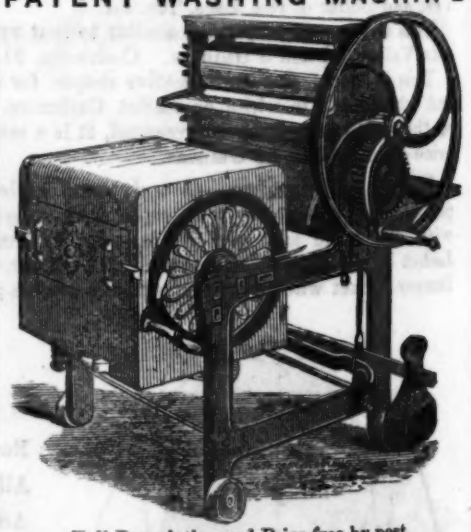

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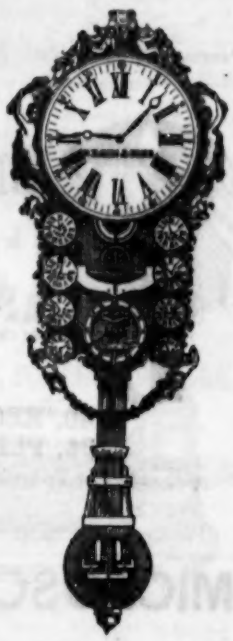

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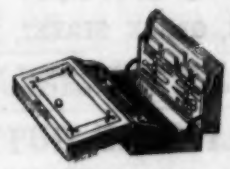

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12 Tea Spoons	0 16 0	1 4 0	1 7 0	1 16 0
2 Sauce Ladles	0 8 0	0 8 6	0 10 6	0 13 0
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4 Salt Spoons (gilt)	0 6 8	0 10 0	0 12 0	0 14 0
1 Mustard Spoon, do.	0 1 8	0 2 6	0 3 0	0 3 6
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1 Pair Fish Carvers	1 0 0	1 7 6	1 13 0	1 18 0
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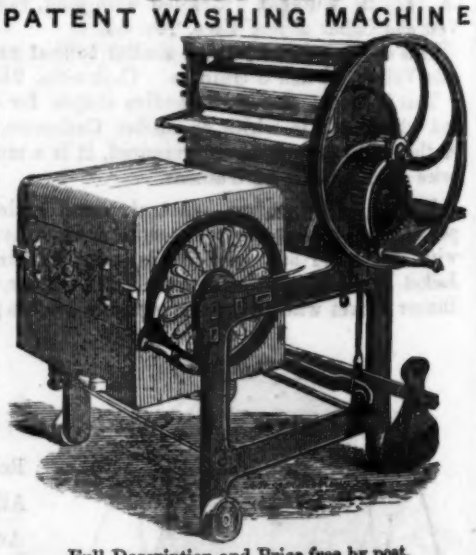

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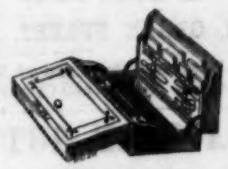

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12 Dessert Spoons	1 0 0	1 10 0	1 15 0	2 2 0
12 Tea Spoons	0 12 0	0 18 0	1 3 6	1 10 0
4 Salt Spoons	0 6 0	0 6 0	0 8 0	0 12 0
1 Mustard do.	0 1 6	0 1 6	0 2 0	0 3 0
6 Egg do.	0 9 0	0 12 0	0 15 0	0 18 0
1 Gravy Spoon	0 7 6	0 7 6	0 10 0	0 12 6
1 Soup Ladle	0 13 0	0 13 0	0 17 0	0 18 0
1 Fish Knife	0 13 0	0 13 0	0 15 6	0 18 6
1 Butter Knife	0 3 6	0 3 6	0 5 9	0 8 0
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exhibited at the Great Exhibition of 1851, and for which a Prize Medal was awarded. They also execute
PLASTERERS' WORK OF EVERY DESCRIPTION,
IN THE VERY BEST MANNER, AND ON THE MOST REASONABLE TERMS.
Also Manufacturers of Superior and Improved Plaster of Paris.

ORNAMENTAL PAPER FLOWERS.

MRS. JAMES STODART begs respectfully to inform the Nobility and Gentry that her PREPARED FRENCH PAPER FLOWERS, which have been so generally admired at the Flower Shows at the Floral Hall and the Crystal Palace last year, are for sale, in every variety, at Cremer's, 210, Regent Street, the Fine Arts Court, Crystal Palace, and at the Polytechnic Institution, where orders will be received at the Secretary's Office, or at Mrs. Stodart's residence, 31, Cloudesley Terrace, Islington.
*** Epergne Groups mounted, and sent to any part of the country on receipt of the necessary dimensions.

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A NEW AND CHOICE HAND-MADE DRAWING PAPER, manufactured of pure Linen Rags, free from all Chemical Bleach, of moderate and uniform grain (that will permit of the paper being cut up for comparatively small drawings), carefully sized, and admirably adapted for taking colour. Firm, strong, and tough. In every respect the finest Drawing Paper yet made.
Manufactured specially for Messrs. WINSOR and NEWTON, by Messrs. Balston, the makers of the celebrated J. Whatman's Drawing Papers. The initials of the firm, (W. & N.,) are in the water-mark, and at the corner of each sheet is stamped their trade mark (Griffin).
Price per large sheet (52 inches by 30 inches), 7s.
A great variety of Solid Sketch-books, made of this choice paper, always kept in stock.
WINSOR AND NEWTON,
Manufacturing Artists' Colourmen and Drawing Paper Stationers, by appointment, to Her Majesty and H.R.H. the Prince Consort,
38, Rathbone Place, London, W.
N.B.—This new Drawing Paper has now been fairly tried, and is fully approved of, by the most eminent artists of the day.

ARMS FOUND.—No Charge for Search. Sketch and description, 2s. 6d.; in colour, 5s.; painted on vellum, 21s. Monumental brasses, seals, dies, diplomas, share, and card plates, in mediæval and modern styles.
ARMS, CRESTS, and MOTTO, on seal, 25s.; on book-plate, 23s.; crests on seals or rings, 8s.; on die, 7s.
SOLID GOLD, 18 carat, Hall-Marked RING, engraved CREST, two guineas. Seals, Desk Seals, Pencil Cases, &c. T. MORING, Engraver and Heraldic Artist, 44, High Holborn, W.C., and 33, King William Street, City, London.
Illustrated Price List post free.

MAYALL'S
PHOTOGRAPHIC PORTRAIT GALLERIES,
224 & 226, REGENT STREET,
CORNER OF ARGYLL PLACE.

PHOTOGRAPHIC AND DAGUERREOTYPE MINIATURES,
Plain or highly finished in Colours, taken daily.

"Mr. Mayall stands supreme in portraits, and is unrivalled for breadth, manner, and finish. Either from the character of his sitters, or the taste of his compositions, his portraits appear more dignified, self-possessed, and aristocratic than those of any other photographer."—*Athenæum.*
SPECIMENS ON VIEW.

ROYAL EXCHANGE FINE ARTS GALLERY, 24, CORNHILL. Mr. MOXEY'S collection of guaranteed pictures now on sale includes specimens of

Bright,	Hook, R.A.,	H. Moore,
W. Bennett,	Hicks,	P. Nasmyth,
Cooper, A.R.A.,	G. Hardy,	Niemann,
Cattermole,	G. Hering,	Oakes,
W. Collins, R.A.,	Hemsley,	H. O'Neil, A.R.A.,
The late D. Cox,	W. Hunt,	Phillip, R.A.,
Old Crome,	Holland,	P. F. Poole, A.R.A.,
H. Dawson,	E. Hughes,	S. Prout,
Duffield,	E. Hayes, A.R.H.A.,	Collingwood Smith,
E. Duncan,	Hulme,	A. Solomon,
Elmore, R.A.,	Jutsum,	Smallfield,
Frith, R.A.,	A. Johnston,	F. Taylor,
Frost, A.R.A.,	G. Lance,	J. M. W. Turner, R.A.,
Faed,	Le Jeune,	Van Schendel,
Goodall,	Muller,	E. M. Ward, R.A.,
W. Gale,	Maclise, R.A.,	F. Wybard.

The Manufactory of Frames, Looking-glasses, and Cornices is carried on as before at 63, Bishopsgate Street Within.

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1-8th size of Photograph. 1-8th size of Photograph.

THE
LONDON STEREOSCOPIC COMPANY,

Having secured the services of an eminent Foreign Artist, invite the Public to inspect their new specimens of the above. They challenge comparison with any Photographic Establishment in England as to quality; and their prices are fixed 40 per cent. under the West-end houses.
☞ See Photographic Exhibition at Pall Mall, and compare the quality of the above with those of all other exhibitors.
20 for 20s.

ELEGANT ALBUMS,
from 7s. 6d. each.
All the CELEBRATED MEN OF THE DAY supplied at 1s. 6d. each. Lists are now in preparation.
THE ROYAL FAMILY COMPLETE, IN ALBUM,
Post free, 50s.

Post Office Order to GEORGE SWAN NOTTAGE,
54, CHEAPSIDE, & 313, OXFORD STREET.

JUST OUT:
D. D. HOME, Esq. (the celebrated Spirit Medium).
1s. 6d. each. Free by Post for 18 stamps.
2000 copies of this extraordinary man were sold on the first day they were issued. Photographed from Life.

The Collection of Pictures, Drawings, Models, and Engravings, of Mr. M. Hutchinson, of Blackheath, Bankrupt.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Friday, February 21, at 1 o'clock precisely, the beautiful collection of PICTURES, DRAWINGS, MODELS, and ENGRAVINGS, formed with great taste during a long series of years, by Mr. Matthew Hutchinson; comprising numerous beautiful pictures and drawings by Sir T. Lawrence, chiefly purchased at his sale; also pictures by Stothard, Sir J. Reynolds, Fuseli, Howard, Harlow, David Cox, Van Goyen, Teniers, and Velasquez; drawings by G. S. Newton, J. M. W. Turner, R.A., and Robson; models by J. Gott and Baily, R.A.; engravings after Lawrence, Turner, Fuseli, &c., purchased from the collection of the poet Rogers, Mr. Durovesay, and other well-known amateurs. May be viewed two days preceding, and catalogues had of W. Pennell, Esq., official assignee, and at Messrs. Christie, Manson, and Woods' offices.

The Collection of Ancient and Modern Pictures of the Rev. Isaac Spencer.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, February 23, at 1 o'clock precisely, the valuable Collection of ANCIENT and MODERN PICTURES, formed by the Rev. Isaac Spencer, who is leaving his residence, the Plantation, York: including St. John Preaching in the Wilderness, a noble work of Etty, R.A., exhibited at the Royal Academy in 1848, and at Manchester in 1857; and beautiful cabinet examples of

H. Bright,	J. J. Hill,	Provis,
J. Barrett,	Hensell,	Pasmore,
T. S. Cooper, R.A.,	Jones, R.A.,	Pyne,
De Fleury,	Lee, R.A.,	Kate Swift,
Duffield,	Montagus,	Stothard, R.A.,
Etty, R.A.,	Niemann,	E. C. Williams,
R. Gavin,	E. Nicol, R.S.A.,	Woolmer,
Hardoff,	Opie, R.A.,	West,

many of which were obtained direct from the artists; also a few by the old masters, comprising Flora, a beautiful replica of the celebrated work of Titian; Sophonisba, by Guercino; a cabinet work of Murillo; capital portraits of the Pretender, Henrietta, Duchess of Orleans, &c.; the Entombment, an exquisite drawing, attributed to Raffaelle; Gilray's Caricatures; a beautiful old marqueterie cabinet, &c. May be viewed two days preceding, and catalogues had.

Small Collection of English Pictures, the property of a gentleman in Staffordshire.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King Street, St. James's Square, S.W., on Saturday, February 23, at 2 o'clock, a small Collection of ENGLISH PICTURES, the property of a gentleman in Staffordshire, including a splendid chef-d'œuvre of David Cox, and beautiful examples of Anthony Burr, Bromley, Burt, Brooky, Crome, Chambers, Danby, Deakin, Helmsley, Hill, Johnson, Lance, Le Jeune, Niemann, Petitt, Underhill, Ward, and Winterhalter. May be viewed two days preceding, and catalogues had.

The Choice Cabinet of English Pictures and Drawings of J. Anderson Rose, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King Street, St. James's Square, S.W., on Friday, March 1, and following day, at 1 o'clock precisely, the very select CABINET OF ENGLISH PICTURES AND DRAWINGS, formed by James Anderson Rose, Esq., including several beautiful examples of J. F. Lewis, A.R.A., and W. Hunt, and exquisite cabinet examples of the most favourite painters of the present day; also several beautiful works of the modern French and Belgian schools. Further notice will be given.

The beautiful Cabinet of English Pictures of G. J. Durrant, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King Street, St. James's Square, S.W., on Saturday, March 2, the choice Collection of ENGLISH PICTURES formed by George John Durrant, Esq., including beautiful cabinet examples of D. Cox, Collins, R.A., M. Anthony, A. Johnstone, Solomon, Le Jeune, J. C. Horsley, A.R.A., Holland, Gale, Rankley, and others, chiefly obtained direct from the several artists. Further notice will be given.

The choice Collection of Drawings of the late Price Carter Edwards, Esq., of Bath.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Friday, March 9, at 1 o'clock precisely, by order of his representatives, the very choice and extensive Collection of DRAWINGS, formed with the most refined taste by that well-known amateur, Price Carter Edwards, Esq., deceased, removed from Bath, the whole of which were obtained direct from the artists, or purchased from the Water-Colour Exhibitions, including forty beautiful works of S. Prout, nine by W. Müller, seven by D. Cox, four by Danson, six by J. Varley, four by Copley Fielding, two by D. Roberts, R.A., four by J. D. Harding, two by T. S. Cooper, A.R.A., six by F. Taylor, and very fine examples of G. Barrett, Burgess, Bentley, Bennett, Boys, G. Chambers, De Wint, Evans, Fripp, Gastineau, Glover, Girtler, W. Hunt, L. Haghe, Hardwick, Jackson, Johnson, Lake, M'Kewan, Nash, J. B. Pyne, Price, Rosenberg, T. S. Robins, and Scandrett, several of which have been engraved, and forming together one of the choicest cabinets that has been offered to the public. Having been carefully preserved in the portfolio, they are all in the finest state. May be viewed two days preceding, and catalogues had.

A very select and beautiful cabinet of English Pictures and Drawings, received from the country.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 9, at 1 o'clock precisely, a very choice Collection of PICTURES AND DRAWINGS, the property of a gentleman, received from the country. The pictures include a large and very important work of Sir Edwin Landseer, R.A., two of the finest works of P. F. Poole, A.R.A., two fine works of D. Roberts, R.A., three by J. Phillip, R.A., seven by the late W. Müller, and important works of Mulready, R.A., Redgrave, R.A., Constable, R.A., Turner, R.A., Pickersgill, R.A., Frost, A.R.A., T. S. Cooper, A.R.A., F. Stone, A.R.A., G. Lance, D. Cox, G. Fripp, R. Melnnes, T. Brooks, many of which were obtained direct from the artists, and some of them engraved. The drawings include 20 fine works of W. Müller, and beautiful examples of Cattermole, D. Cox, Prout, Fielding, Turner, Bright, W. Hunt, Poole, A.R.A., J. Lewis, A.R.A., Fripp, Nash, Jackson, McEwen, Lundgren, F. Taylor, Pyne, and Nasmyth. May be viewed three days preceding, and catalogues had.

The works and collection of the late A. E. Chalon, Esq., R.A., and J. J. Chalon, Esq., R.A.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Monday, March 11, and following days, at 1 o'clock precisely, the whole of the remaining works of those elegant and accomplished artists the late Alfred E. Chalon, Esq., R.A., and John J. Chalon, Esq., R.A., comprising many of their most important finished works in oils and water-colours, and a very extensive collection of the works of the Sketching Society, of which they were distinguished members, a large collection of Engravings, Books of Prints, and objects of art and vertu. The furniture and appointments of their late residence, El Retiro, will be sold by auction on the premises. Further notice will be given.

Mr. Flatou's highly important collection of English Pictures.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 23, at 1 o'clock precisely, the very celebrated and beautiful Collection of ENGLISH PICTURES, the property of Mr. L. V. Flatou, who, in future, intends to confine his attention to the publication of an important work, which is now being painted for him. It comprises 140 works of the highest quality, being the choicest portion of his very extensive collection, all the works of minor importance having been disposed of at Manchester, and includes important and beautiful works of—

T. Creswick, R.A.	D. Roberts, R.A.	T. Faed
W. Collins, R.A.	C. Stanfield, R.A.	E. Frere
J. Constable, R.A.	T. Uwins, R.A.	W. J. Grant
A. Elmore, R.A.	E. M. Ward, R.A.	G. E. Herring
W. Etty, R.A.	T. S. Cooper, A.R.A.	J. P. Herring
A. Egg, R.A.	E. W. Cooke, A.R.A.	G. E. Hicks
W. P. Frith, R.A.	W. B. Frost, A.R.A.	A. Johnstone
F. Lee, R.A.	F. Goodall, A.R.A.	G. Lance
Sir E. Landseer, R.A.	H. O'Neill, A.R.A.	H. Le Jeune
D. Maclise, R.A.	P. F. Poole, A.R.A.	W. Müller
J. Phillip, R.A.	R. Anadell	A. Provis
F. R. Pickersgill, R.A.	H. Bright	A. Solomon.

And charming examples of many others of the favourite masters of the present day. May be viewed three days preceding, and catalogues had.

The Collection of Works of Art of the late Matthew Uzielli, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they have received instructions from the executors to SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, April 13, and following days, the whole of the very extensive and beautiful Collection of WORKS OF ART formed by that distinguished amateur, Matthew Uzielli, Esq., deceased, removed from his late residence, Hanover Lodge, Regent's Park. Further notice will be given.

The Scarisbrick Collection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., immediately after Easter, by direction of the will, and by order of the executors, the celebrated Collection of WORKS OF ART formed by that distinguished amateur, Charles Scarisbrick, Esq., deceased, removed from Scarisbrick Hall, Lancashire: comprising the very important gallery of ancient and modern pictures, engravings, and drawings, armour and arms, carved ebony and other decorative furniture, bronzes, miniatures, bijouterie, antique gems, &c. Further notice will be given.

English Pictures, of the highest excellence.

MESSRS. FOSTER respectfully announce, they have received directions to SELL by AUCTION, at the Gallery, No. 54, Pall Mall, on Wednesday, 6th February, the selected and more precious portion of the collection of modern PICTURES of Mr. Henry Wallis, whose zeal for the arts has been long evinced by his liberal purchases both in the studio and sale-room, and whose good taste and judgment are fully endorsed by this beautiful assemblage of easel pictures, including examples of many of the first masters of the English school, all deserving especial enumeration, but, in this limited space, the following may be accepted as the crême de la crême, viz.—Uncle Tom and his Wife for Sale, by Sir Edwin Landseer, R.A., exhibited at the Academy, 1857; three splendid Landscapes by J. Linnell, sen.; Juliet, and the Bread of Life, both by Leslie, R.A.; an Interior, and the Keeper's Daughter, both by Frith, R.A., the latter picture enriched with animals by Anadell; Circe and the Syrens, the chef d'œuvre of Etty, R.A.; the Young Mother, Canterbury Meadows, the Two Mothers, and one other, all by Sidney Cooper, A.R.A.; two Sea Views, and the Medway by Moonlight, all by C. Stanfield, R.A.; English Cottages, by Creswick and Goodall; the South Downs, by Creswick and Anadell; the Bathers, by Maclise, R.A.; Opening of Waterloo Bridge, the important work by Constable, R.A.; a Coast Scene, by Collins, R.A.; Roslyn Castle, and Pisa, by D. Roberts, R.A.; the Legend of Montrose, by F. Stone, A.R.A.; Solomon Eagle, by Poole, A.R.A.; the Synagogue, by Hart, R.A.; the Hop Gardens, by Webster, R.A.; a Landscape and the Interior of a Church, by Calcott, R.A.; the Marys, and Queen Catherine rebuking Cardinal Wolsey, both by H. O'Neil, A.R.A.; three small works by Frost, R.A.; Naaman's Little Maid, and two other fine works, by Sant; the Peasant's Home, and a French Chaumiere, both by F. Goodall, R.A.; Machno Mill, by W. Müller; Amy Robsart, by Wyburd; Girl's Head, and the Wreath, both by Baxter; Fruit, by W. Duffield; the Sands and the Devil's Bridge, by Pyne; Faith, by J. D. Leslie; and others by distinguished artists. The private view will be on the Saturday and the public view Monday and Tuesday prior to the sale, when catalogues may be had of Messrs. Foster, 54, Pall Mall.

Monthly Sale of Pictures and Drawings by Modern Artists, the originality of which is guaranteed to the purchasers.

MR. GEORGE ROBINSON'S next Sale will take place at his Rooms, 21, Old Bond Street, on Thursday, 7th February next, at 1 o'clock punctually, and will include specimens by the undermentioned artists and others:—

Armfield,	Earl,	Reynolds,
Barland,	Hardy,	Smith,
Buckley,	Hicks,	Solomon,
Collins,	Houghton,	Topham,
Collinson,	Ladell,	Wainwright,
Cruickshank,	J. Lewis,	Ward,
Danby,	J. Martin,	Webb,
Deakin,	Provis,	J. Wilson, &c.

May be viewed two days previous, and catalogues had.

Valuable Collection of Old Sèvres, Dresden, Oriental, and other Porcelain, Modern Pictures and Drawings, Clocks, and Candelabra, a few fine Bronzes, and other interesting Items.

MESSRS. FAREBROTHER, CLARK, and LYE, have received instructions to SELL at the Gallery, No. 21, Old Bond Street, on Thursday, February 14th, and following day, at 12 each day, a valuable and very choice collection of rare PORCELAIN, comprising charming specimens of old Sèvres, Dresden, Oriental, Berlin, and other ware, in vases, ecuelles, jardinieres, cabinet cups and saucers, groups, &c., exquisitely finished in landscapes, subjects, birds, flowers, and trophies, a set of three beautiful egg shell jars and covers, elegant clocks and candelabra, a few choice bronzes, a capital walnut-wood China cabinet, with bent plate-glass doors, and a collection of modern pictures and drawings by the following esteemed masters, many of which were obtained direct from the easel:—

Anadell	Kennedy	Poole, A.R.A.
Anthony	Knight	G. Smith
Collins, R.A.	Lance	Solomon
D. Cox	Le Jeune	Shayer, sen.
S. Cooper, A.R.A.	G. Morland	Springer
Duffield	Muller	Topham
Frith, R.A.	Niemann	Vickers
Gale	G. B. O'Neil	Wainwright
Holland	H. O'Neil, A.R.A.	Williams
	Phillip, R.A.	

May be viewed two days prior, and catalogues had at the rooms, and at the offices of Messrs. Farebrother, Clark, and Lye, Lancaster Place.

QUEEN'S COLLEGE
INSTITUTION FOR LADIES,
TUFNELL PARK, CAMDEN ROAD, LONDON.

The Term commenced January 18, 1861.

Fee for Residents in Upper School, 60 Guineas
— Junior School, 40 Guineas } per annum.
— Elementary School, 30 Guineas

Governess-Students received at a Fee of Fifty Guineas for Two Years. Certificates granted.

For Syllabuses of the Courses of Lectures, and Prospectuses, with list of Rev.-patrons and Lady-patronesses, and staff of Professors and Masters, address Mrs. MORELL, Lady-Principal of the College.

SECOND YEAR.

ART-UNION OF DUBLIN.
(Authorized by the Privy Council for Trade.)

Patron:
HIS EXCELLENCY THE LORD LIEUTENANT.
President:
THE MOST NOBLE THE MARQUIS OF DROGHEDA.
Money Prize System.
Right of Selection by Prize Holders.

Distribution of Prizes on the 1st of May, 1861.

HIGHEST PRIZE, ONE HUNDRED POUNDS!
And at least 99 others, ranging from £70 to £5.
Shares, ONE SHILLING each.

To be had at all Printsellers and Stationers, from the Agents, and from the Members of the Committee.

(By order), M. ANGELO HAYES, Secretary,
4, Salem Place, Dublin.

On receipt of 13 postage stamps, a ticket will be forwarded by the Secretary.
All letters of inquiry must enclose a stamp.

FREE PUBLIC EXHIBITION,

At the Gallery, WELLINGTON BUILDINGS, NORTH WELLINGTON STREET, STRAND, recently erected for Messrs. SOTHEBY and WILKINSON, as an addition to their house of business for the more advantageous disposal by public auction of Cabinet Pictures, Drawings, Engravings, Antiquities, and all Works of Art.

The above spacious and well appointed Gallery will be opened during the month of February, with the Free Public Exhibition of a few specimens of Art, chiefly the productions of English Artists in Oil and Water Colours, collected during the last twenty-five years by S. LEIGH SOTHEBY, F.S.A.

The collection is not for sale, but will be exhibited, by tickets only (which can be obtained on application at the office of Messrs. SOTHEBY and WILKINSON, 13, Wellington Street Strand), by way of an introduction to the above Gallery, and also with the view of showing to greater advantage the capacities of the building for the purposes for which it has been especially erected.

Catalogues giving minute descriptions of 267 specimens, together with an interesting account of a very beautiful Greek Vase in Terra Cotta (which will also be exhibited), will be charged Sixpence each; and should there be any gain by the sale of them, the amount will be appropriated to the "ARTISTS' BENEVOLENT FUND."

Due notice will be given of the day of opening.

IMPROVED FRENCH LAY FIGURES.

Standing with no other support but a Screw under one foot. Price, male or female, £30.

Standing with the ordinary support at the back. Price, male or female, £20.

Let out on Hire at 15s. and 20s. per Month.

LECHERTIER BARBE & CO., 60, REGENT STREET.

ROYAL DUBLIN SOCIETY.

EXHIBITION OF THE

FINE ARTS & ORNAMENTAL ART, 1861.

GENERAL COMMITTEE.

THE EARL OF CLANCARTY.
THE MARQUIS OF KILDARE.
GEORGE ALEXANDER HAMILTON, ESQ.
LORD TALBOT DE MALAHIDE.
RIGHT HON. THE LORD JUSTICE OF APPEAL.
LUKIN EDWARD FOUT, ESQ.
REV. H. LLOYD, D.D., S.F.T.C.D.
Vice-Presidents, R.D.S.
J. F. WALLER, LL.D., M.R.I.A.
HON. GEORGE HANDCOCK.
Secretaries, R.D.S.
AND THE COMMITTEE OF MANAGEMENT APPOINTED BY THE SOCIETY.

ART SUPERINTENDENT.

HENRY MACMANUS, R.H.A.

STOREKEEPER.

ANDREW CORRIGAN.

The Royal Dublin Society, on the recommendation of many owners and producers of Works of Art, have resolved to hold, on their premises in Kildare Street, during May and the three following months of 1861, an Exhibition of the Fine Arts and of Ornamental Art, comprising Pictures of the Ancient and Modern schools, Sculpture, Drawings, Engravings, Photographs, Medals, objects of Virtu, Decorated Plate, and Workings in the Precious Metals and their imitations; Porcelain, Silk, Velvet, Tapestry, Lace, Embroidery, Needlework, and all the manufactures in which Art forms a principal or material element.

It is unnecessary, bearing in mind the great success of the previous Dublin Exhibitions, as well as of that of Manchester in 1857, to dwell upon the many beneficial results which a collection of such objects, from time to time submitted to the public, is calculated to produce, as being not only attractive and instructive, but also as directly tending, in no small degree, to promote and encourage a higher taste and love for Art.

A Guarantee Fund, to cover the expenses in the event of a deficiency in the receipts, which was originally fixed at £5000, has already grown to upwards of £9000.

The Royal Dublin Society have intrusted the management of the details of the Exhibition to a Committee, consisting of the Committees of Fine Arts and Manufactures and certain other Members of the Society.

It is proposed to open the Exhibition early in May; and Saturday, the 20th of April, will be the latest day for receiving the contributions of Exhibitors.

Further particulars on all matters connected with the Exhibition can be obtained on application at the Royal Dublin Society's House, to Mr. Kennedy, Secretary to the General Committee; or to

W. E. STEELE, M.D.,
Assistant Secretary,
Royal Dublin Society.

21st December, 1860.

ROYAL DUBLIN SOCIETY.

TAYLOR PRIZES AND SCHOLARSHIP IN THE FINE ARTS.

NOTICE IS HEREBY GIVEN, that the following Prizes are open for Competition, open to all Students of Art who shall have attended for two years at least a School of Art in Ireland, or elsewhere, provided that in the latter case they be of Irish birth:—

1. Best Picture in Oil Colours (subject, historical or familiar)	£10
2. Best Landscape in Oil Colours	10
3. Best Composition in Sculpture	10
4. Best Water-colour Drawing (Subject or Landscape)	10
5. Best Architectural Drawing	7

A Taylor Scholarship of £20 will be awarded for distinguished merit, which may be held for two or three years.

The foregoing prizes may be increased, lowered, or wholly withheld.

All Works for Competition must be delivered at the Royal Dublin Society's House, Kildare Street, on or before SATURDAY, OCTOBER 21st, 1861.

Detailed Prospectuses may be had on personal application, or by letter (enclosing stamp), addressed to

WM. EDWARD STEELE, M.D.,
Assistant Secretary.

ILLUMINATED by Owen Jones and Henry Warren, "PARADISE and the PERI, from the "Lalla Rookh" of Thomas Moore. The work will consist of 54 royal 4to. pages, and it is intended to form the most elegant and splendid gift-book for the coming season which has yet resulted from the art of chromo-lithography. Price, bound in cloth, £2 2s.; in calf, £2 12s. 6d. Subscribers' names received by DAY & SON, Lithographers to the Queen, 6, Gate Street, Lincoln's Inn Fields.

A DESCRIPTION OF THE HUMAN BODY, ITS STRUCTURE AND FUNCTIONS. Illustrated by Physiological Diagrams, containing 193 Coloured Figures; designed for the use of teachers in schools, and young men destined for the medical profession, and for public instruction generally. By JOHN MARSHALL, F.R.S., F.R.C.S., Surgeon to the University College Hospital, London, and Lecturer on Anatomy in the Science and Art Department, South Kensington. In 2 vols. Vol. I., cloth, contains 260 4to. pages of text; Vol. II. 193 Coloured Illustrations, arranged in 9 Folio Plates. Price of the Two Volumes £3. [Now ready.

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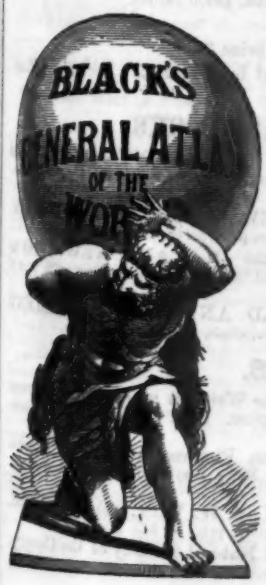

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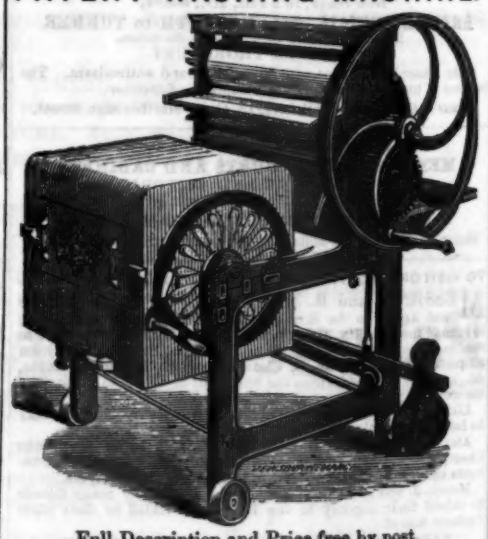

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Obtained the Medal of the Society of Arts, the Prize Medal at the Great Exhibition of 1851, and TWO FIRST-CLASS MEDALS AT THE PARIS EXPOSITION. It is patronized by Her Majesty, and the principal Nobility, by Architects of eminence, and by the Clergy, and is used extensively in public buildings, where strength, character of form, durability, and elegance are required to be combined with moderation in price.*

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CHIMNEY-PIECES, PILASTERS, PLINTHS, COLUMNS, BATHS, CABINET AND PEDESTAL STOVES FOR HALLS, CHURCHES, LIBRARIES, DINING AND DRAWING-ROOMS, &c.

TABLE-TOPS OF ALL FORMS, SUPPORTS FOR DITTO, &c. &c.

The CHIMNEY-PIECES can be made to any design, from eighteen shillings to one or more hundred pounds each. All marbles and stones are faithfully represented, and take a polish superior to the originals. They are thus classified:—

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ST. ANN'S, OR BELGIAN GREY—BLACK—EGYPTIAN GREEN—ORDINARY JASPER—BROWN AND ROSE LUMACHELLE, &c.

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FLORENTINE MOSAICS, OF THE MOST COSTLY APPEARANCE AND IN INFINITELY VARIED DESIGNS.

Most of the articles in Class I. are under one-third of the price of the marble represented.
Most of those in Class II., one-fourth the price of the granite represented.
Many of those in Class III. not a tenth part of the price of the originals.
The Florentine Mosaics are still lower in proportion.

BUT OF ALL THE ARTICLES INTRODUCED AND PERFECTED BY MR. MAGNUS, THE

Patent Enamelled Slate Billiard Table

IS PERHAPS THE MOST ADMIRED,

And has called forth the highest commendations from the Jurors of the Great Exhibition of 1851, from Committees of Clubs, and from the best players.

HER MAJESTY HAS ONE AT OSBORNE.

This table is the only one suited for hot or damp climates, the frame and legs, as well as the bed, being of slate. The price is no higher than that of an ordinary mahogany framed table of the old make.

* All the fittings of the Royal Victoria Hospital, at Netley, near Southampton, amounting to very many thousand pounds, are specified at the War-office to be of Magnus's Enamelled Slate. Also the Chimney-pieces at Shoeburyness, Woolwich Arsenal, &c., are ordered to be of Magnus's Enamelled Slate, which is cheaper, handsomer, and much more durable than Marble.

INSTITUTED 1837,

INCORPORATED BY ROYAL CHARTER, 10th VICTORIÆ, 1846.

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MEDALS IN SILVER, commemorative of SIR DAVID WILKIE;
And other works to be hereafter announced.

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444, WEST STRAND, W.C., *February*, 1861.

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Despatch and Writing Desk, Fine Quality, £9 9s.

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Makers (to Her Majesty's Government, Bank of England, &c.) of

PATENT INDIAN DESPATCH BOXES,

WRITING DESKS, DRESSING CASES,

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JEWEL BOXES, CASES FOR PRESENTATION, &c.

A large assortment of the above, of the finest quality, at the Manufactory, SISE LANE, near the Mansion House, and at

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Illustrated Catalogues Post Free. Established 123 years.

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METALLIC PEN MAKER TO THE QUEEN,

BY ROYAL COMMAND.

JOSEPH GILLOTT

BEGS most respectfully to inform the Commercial World, Scholastic Institutions, and the public generally that, by a novel application of his unrivalled machinery for making Steel Pens, and, in accordance with the scientific spirit of the times, he has introduced a NEW SERIES of his useful productions, which, for EXCELLENCE OF TEMPER, QUALITY OF MATERIAL, and, above all, CHEAPNESS IN PRICE, he believes will ensure universal approbation, and defy competition.

Each Pen bears the impress of his name as a guarantee of quality; and they are put up in the usual style of boxes, containing one gross each, with label outside, and the fac-simile of his signature.

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IS A STRONG COATING OF PURE SILVER OVER NICKEL,

MANUFACTURED SOLELY BY RICHARD AND JOHN SLACK.

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MADE INTO EVERY ARTICLE FOR THE TABLE, AS IN SILVER.

OLD GOODS RE-PLATED EQUAL TO NEW.

PRICE OF A SERVICE, SILVER ELECTRO PLATED.

	Electro-Plated Fiddle Pattern.	Strong Plated Fiddle Pattern.	Thread Pattern.	King's, or Thread, or Shell.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
12 Table Forks	1 10 0	1 18 0	2 8 0	3 0 0
12 Dessert Forks	1 0 0	1 10 0	1 15 0	2 2 0
12 Table Spoons	1 10 0	1 18 0	2 8 0	3 0 0
12 Dessert Spoons	1 0 0	1 10 0	1 15 0	2 2 0
12 Tea Spoons	0 12 0	0 18 0	1 3 6	1 10 0
4 Salt Spoons	0 6 0	0 8 0	0 8 0	0 12 0
1 Mustard do.	0 1 6	0 1 6	0 2 0	0 3 0
6 Egg do.	0 9 0	0 12 0	0 15 0	0 18 0
1 Gravy Spoon	0 7 6	0 7 6	0 10 0	0 12 6
1 Soup Ladle	0 13 0	0 13 0	0 17 0	0 18 0
1 Fish Knife	0 13 0	0 13 0	0 15 6	0 18 6
1 Butter Knife	0 3 6	0 3 6	0 5 9	0 6 0
2 Sauce Ladles	0 7 0	0 7 0	0 10 0	0 11 0
1 Sugar Sifter	0 4 0	0 4 9	0 6 0	0 7 0
1 Sugar Tongs	0 3 0	0 3 6	0 4 6	0 5 0
Total	£8 19 6	£11 5 9	£14 3 3	£17 5 6

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MUTUAL ASSURANCE WITHOUT INDIVIDUAL LIABILITY.

Extracts from the Report of the Directors for the year 1860:—

Number of new policies issued during the year, 988			
Assuring the sum of	£491,231	1	10
Producing an annual income of	16,089	15	7
Making the total annual income, after deducting £50,112, annual abatement in premium	296,251	10	4
Total number of policies issued 23,573			
Amount paid in claims by the decease of members, from the commencement of the institution in December, 1835	1,034,368	5	4
Amount of accumulated fund	1,888,893	14	11

The effect of the successful operation of the Society during the whole period of its existence may be best exhibited by recapitulating the declared surpluses at the four investigations made up to this time.

For the 7 years ending	1842	the Surplus was	£33,074	11	5
„ 5 years	„ 1847	„ „	88,122	8	3
„ 5 years	„ 1852	„ „	232,061	18	4
„ 5 years	„ 1857	„ „	345,034	3	11

The directors accept surrenders of policies at any time after payment of one year's premium, and they believe that their scale for purchase is large and equitable.

The Prospectus, with the last Report of the Directors, and with illustrations of the profits for the five years ending the 20th November, 1857, may be had on application, by which it will be seen that the reductions on the premiums range from 11 per cent. to 98½ per cent., and that in one instance the premium is extinct. Instances of the bonuses are also shown.

January, 1861. JOSEPH MARSH, Secretary.

UNITED KINGDOM LIFE ASSURANCE COMPANY,

8, WATERLOO PLACE, PALL MALL, LONDON, S.W.

THE HON. FRANCIS SCOTT, Chairman.
CHARLES BERWICK CURTIS, Esq., Deputy-Chairman.

FOURTH DIVISION OF PROFITS.

SPECIAL NOTICE.—Parties desirous of participating in the fourth division of profits to be declared on all policies effected prior to the 31st December, 1861, should, in order to enjoy the same, make immediate application. There have already been three divisions of profits, and the bonuses divided have averaged nearly 2 per cent. per annum on the sums assured, or from 30 to 100 per cent. on the premiums paid, without imparting to the recipients the risk of co-partnership, as is the case in mutual societies.

To show more clearly what these bonuses amount to, the three following cases are put forth as examples:—

Sum Insured.	Bonuses added.	Amount payable up to Dec. 1854.
£5,000	£1,987 10s.	£6,987 10s.
1,000	397 10s.	1,397 10s.
100	39 15s.	139 15s.

Notwithstanding these large additions, the premiums are on the lowest scale compatible with security for the payment of the policy when death arises; in addition to which advantages, one half of the premiums may, if desired, for the term of five years, remain unpaid at 5 per cent. interest, without security or deposit of the policy.

The Assets of the Company at the 31st December, 1859, amounted to £690,140 19s., all of which had been invested in Government and other approved securities.

No charge for Volunteer Military Corps while serving in the United Kingdom.

Policy stamps paid by the office.

Immediate application should be made to the Resident Director, 8, Waterloo Place, Pall Mall.

By order, P. MACINTYRE, Secretary.

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PATRONISED BY THE ROYAL FAMILY.

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CAUTION.—Boxes containing the worst description of Colours, Brushes, &c., are sold as the Society of Arts' Prize Box of Colours. The Genuine Prize Box can be known by having on the lid the name and address of the successful competitor, JOSHUA ROGERS, Manufacturer of every article required in the Fine Arts, 133, Bunhill Row, Finsbury, London, E.C., of whom it can be had, and delivered to all parts of London free of extra charge; sent by post on receipt of 1s. 10d. in stamps, and sold at Booksellers, Stationers, Colourmen, and Fancy Repositories.

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DOUBLE DAMASK TABLE CLOTHS,

with Napkins and Slip-cloths to match, diaper and damask, by the yard, 6-4, 7-4, 8-4, and 10-4 wide; sheetings in width from 1 to 6¼ yards; cotton sheeting from 1 to 3 yards wide; huckabacks, medical, Baden-Baden, roll towellings, glass and knife cloths, dusters, &c., made up and marked upon the shortest notice.

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Prices, for every description of Marble Work, will be found the lowest compatible with good workmanship. For Bed-rooms, &c.: a 30-*inch* Register Stove, with Marble Chimney-piece, complete for 35s. Drawing-room carved Statuary Chimney-pieces, from £8 10s. to 100 Guineas. Dining-room in Griotte, Rouge, Vert di Corsi, Vert de Pyrenees, and numerous elegant marbles.

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JUST IMPORTED. The Pale from Newfoundland, and the Light Brown from Norway. The supplies of the present season have never been surpassed, the fish being unusually fine, and the oil nearly tasteless. Professors Taylor and Thompson, of Guy's and St. Thomas's Hospitals, have analysed, and pronounced the Pale Newfoundland Oil the best and most desirable for Invalids of very delicate constitution. The Light Brown being more economical in price, is brought within the reach of all classes. No higher price need be paid than the following:—Light Brown, 1s. 8d. per pint, or 3s. per quart. Pale, 1s. 6d. half-pints, 2s. 6d. pints, 4s. 6d. quarts, or in five-pint bottles, 10s. 6d., Imperial measure, at 79, St. Paul's Churchyard, London.

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HEAL AND SON have patented a method of making a SPRING MATTRESS portable. The great objection to the usual SPRING MATTRESS is its being so heavy and cumbersome.

THE SOMMIER ELASTIQUE PORTATIF is made in three separate parts; and, when they are joined together, it has all the elasticity of the best SPRING MATTRESS. As it has no stuffing of wool or horse-hair it cannot harbour moth, to which the usual SPRING MATTRESS is very liable. The prices, also, are much below those of the best SPRING MATTRESS, viz. :—

3 ft. wide by 6 ft. 4 in. long	£2	5	0	4 ft. 6 in. wide by 6 ft. 4 in. long	£3	0	0
3 ft. 6 in. " "	2	10	0	5 ft. " "	3	5	0
4 ft. " "	2	15	0	5 ft. 6 in. " "	3	10	0

The "SOMMIER ELASTIQUE PORTATIF," therefore, combines the advantages of Elasticity, Durability, Cleanliness, Portability, and Cheapness.

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ART-JOURNAL ADVERTISER.

No. 273. LONDON: MARCH, 1861.

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☞ *For Picture Sales, see next page. Dublin Exhibition, page* xxxix.

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WILLIAM JOHN ROPER, Assistant Secretary.

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MRS. JAMES STODART begs respectfully to inform the Nobility and Gentry she has made arrangements with Mr. MINTORN, of 106, NEW BOND STREET, for the sale of her PREPARED PAPER FLOWERS, and that, in future, they are only to be had as above, at the Stationery Court, Crystal Palace, and her residence, 31, Cloudesley Terrace, Islington.

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The choice Collection of Drawings of the late Price Carter Edwards, Esq., of Bath.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Monday, 4th of March, at 1 o'clock precisely, the very choice and extensive Collection of DRAWINGS, formed with the most refined taste by that well-known amateur, Price Carter Edwards, Esq., deceased, removed from Bath, the whole of which were obtained direct from the artists, or purchased from the Water-Colour Exhibitions, including forty beautiful works of S. Prout, nine by W. Müller, seven by D. Cox, four by Duncan, six by J. Varley, four by Copley Fielding, two by D. Roberts, R.A., four by J. D. Harding, two by T. S. Cooper, A.R.A., six by F. Taylor, and fine examples of G. Barrett, Burgess, Bentley, Bennett, Boys, G. Chambers, De Wint, Evans, Fripp, Gastineau, Glover, Girtin, W. Hunt, L. Haghe, Hardwick, Jackson, Johnson, Lake, M'Kewan, Nash, J. B. Pyne, Price, Rosenberg, T. S. Robins, and Scandrett, several of which have been engraved, and forming together one of the choicest cabinets that has been offered to the public. Having been carefully preserved in the portfolio, they are all in the finest state. May be viewed two days preceding, and catalogues had.

A very select and beautiful cabinet of English Pictures and Drawings, received from the country.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 9, at 1 o'clock precisely, a very choice Collection of PICTURES AND DRAWINGS, the property of a gentleman. The pictures include The Deer in the Lake, a magnificent chef-d'œuvre of Sir Edwin Landseer, R.A., now being engraved; King Lear and the Bowers of Bliss, two splendid works of P. F. Poole, A.R.A.; Edinburgh, Jerusalem, and Kelso Abbey, important works of D. Roberts, R.A.; the Wedding Morn, one of the finest works of R. Redgrave, R.A.; Warrior Poets Contending in Song, a chef-d'œuvre of F. R. Pickersgill, R.A.; the Cotter's Sunday Morning, La Senora, and Drawing for the Militia, by J. Phillip, R.A.; the Dance, one of the best works of W. E. Frost, A.R.A.; the Angler's Home, and two other works of W. Mulready, R.A.; Bristol, from Meton-hill, a grand work of W. Müller, and six other capital works of the same master; Portrait of Miss Curran by F. Newenham; and beautiful examples of

J. Constable, R.A.	D. Cox	R. McInnes
W. P. Frith R.A.	G. Fripp	J. Nash
S. Hart, R.A.	G. Hardy	J. Peel
J. Turner, R.A.	J. J. Hill	G. Smith
T. S. Cooper, A.R.A.	J. F. Herring	Walsewright
F. Stone, A.R.A.	A. Johnston	R. Wilson.
R. Brooks	G. Lance	

The drawings include 20 fine works of W. Müller, and beautiful examples of Sir E. Landseer, R.A., J. Lewis, A.R.A., Turner, R.A., Poole, R.A., Bright, Cattermole, D. Cox, C. Fielding, Fripp, Hunt, Jackson, Lundgren, McEwen, Nash, Nasmyth, Prout, Pyne, F. Taylor, and Topham. May be viewed three days preceding, and catalogues had.

Sir E. Landseer's celebrated Drawings of Free Trade and Protection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 9th, at 2 o'clock, Sir EDWIN LANDSEER'S celebrated ENGRAVED DRAWINGS of FREE TRADE and PROTECTION, and a very select Cabinet of English Pictures received from the country; including Bad Time, a charming work of W. P. Frith, R.A.; four fine works of W. Müller; Hampstead Heath, a beautiful work of J. Linnell, sen.; two capital works of W. H. Knight; a Fruit Piece by Lance; Dover, by J. B. Pyne; Wayfarers, by Topham; Sheep and a Goat, a beautiful example of T. S. Cooper, A.R.A.; Waiting for the Ferry; Upper Egypt, an exquisite and highly important work of J. F. Lewis, A.R.A.; Falstaff at Herne's Oak, a very fine work of G. Cruikshank, and a Scene from Roderick Random by the same artist; The Via Appia, a beautiful work by J. B. Pyne, &c. May be viewed two days preceding, and catalogues had.

The works and collection of the late A. E. Chalon, R.A., and J. J. Chalon, R.A.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Monday, March 11, and following days, at 1 o'clock precisely, the whole of the REMAINING WORKS of those very elegant and distinguished artists, Alfred Edward Chalon, Esq., R.A., portrait painter in water-colours to Her Majesty, and honorary member of the Society of Arts at Geneva, and John James Chalon, Esq., R.A.; comprising many beautiful finished pictures, exquisite drawings and miniatures, interesting studies and sketches by both these distinguished brothers—namely, by A. E. Chalon, R.A., Ecce Homo, the celebrated altar-piece; Serena Sleeping, a grand gallery picture; Samson and Delilah, Hunt the Slipper, Le Bas Couleur de Rose, from Le Diable Volteux, Les Precieuses Ridicules, a beautiful portrait of Mrs. Power, and many other charming examples; by J. J. Chalon, R.A., Richmond Hill, the chef-d'œuvre of the artist, the beautiful scenes of Morning, Noon, and Evening, exhibited at the Paris Exhibition; The Beach of Hastings, The Deserted Mansion, Le Château de Chillon, and several admirably painted landscapes. Among the drawings, in addition to the works of the brothers Chalon, are numerous productions by the Sketching Society, including specimens of Leslie, R.A., Sir Edwin Landseer, R.A., Stanfield, R.A., E. Ward, R.A., Uwins, R.A., Stone, A.R.A.; also a collection of engravings, books, and book of prints. May be viewed two days preceding, and catalogues had.

A Collection of Pictures and Drawings of the highest class, the property of a well-known amateur.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 16, at 1 o'clock precisely, a collection of ENGLISH PICTURES and DRAWINGS, comprising nearly 200 works of the highest quality, formed with great judgment and most refined taste, by a well-known amateur, and received from his residence near Liverpool. The pictures include Frith's celebrated small picture of the Derby Day; the Ruins of Elgin Cathedral, by D. Roberts, R.A.; a Scene in Brittany, with Children, a fine work, by J. Linnell; the Terrace at Haddon, and a Landscape, with Sheep, by T. Creswick, R.A.; the Two Extremes, and Jeptha's Daughter, by H. O'Neill, A.R.A.; Christ with Martha and Mary, an important work of F. Stone, A.R.A.; the Agony in the Garden, a fine cabinet work of Le Jeune; Sir David Wilkie's small picture of Alfred in the Neatherd's Cottage; the Squire's Pew, by Rankley; a Scene from Woodstock, by J. Faed; and an engraved work of T. Faed, A.R.A.; a chef-d'œuvre of Fraser, from Lord Northwick's collection; and a fine work of J. D. Harding. The drawings are all of the highest importance, and comprise four exquisite works of Turner, R.A., viz., Lucerne, Rochester, Lichfield, and Stamford, engraved in the England and Wales; the Last Sleep of Argyle, the most important work of E. M. Ward, R.A.; seven by D. Roberts, R.A.; St. Malo, and two other works of C. Stanfield, R.A.; Caught Napping, an exquisite work of Poole, R.A.; and several very important works of each of the following masters, in oil and water-colours, nearly all of cabinet size:—

W. Collins, R.A.	T. Brooks	J. Mann
J. Constable, R.A.	C. Baxter	Marshall
Sir A. Callcott, R.A.	Chambers	Mole
A. Egg, R.A.	Callow	Müller
W. E. Frost, R.A.	D. Cox	Nasmyth
F. Lee, R.A.	Cattermole	Nash
C. R. Leslie, R.A.	Douglas	Noble
Sir E. Landseer, R.A.	De Wint	S. Percy
D. Maclise, R.A.	Duffield	Pettitt
F. R. Pickersgill, A.R.A.	Duncan	Parker
R. Redgrave, R.A.	Fripp	Pyne
Sir D. Wilkie, R.A.	Gale	Prout
F. Witherington, R.A.	Gill	Robins
E. W. Cooke, A.R.A.	L. Haghe	Rowbotham
T. S. Cooper, A.R.A.	J. D. Harding	J. Sant
T. Faed, A.R.A.	J. Hardy	G. Smith
J. F. Lewis, A.R.A.	W. Hemsley	F. Taylor
F. Stone, A.R.A.	J. Herring	Topham
Andrews	J. Holland	Varley
A. R. Bonheur	Jutsum	Williams
Bonnington	Knight	Whymper.
	J. Linnell	

May be viewed three days preceding, and catalogues had.

The Works of the late Mr. Alfred Herbert, marine painter.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Monday, March 18, at 1 o'clock precisely, the whole of the REMAINING finished DRAWINGS and SKETCHES of Mr. Alfred Herbert, deceased, marine painter in water-colours; and Drawings by Duncan, Riviere, Rowbotham, Richardson, and Willis, which have been kindly presented by the artists. The whole to be sold for the benefit of his widow and numerous family, who are left entirely unprovided for. May be viewed Saturday preceding, and catalogues had.

Mr. Flatou's highly important collection of English Pictures.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Saturday, March 23, at 1 o'clock precisely, the very celebrated and beautiful Collection of ENGLISH PICTURES, the property of Mr. L. V. Flatou, who, in future, intends to confine his attention to the publication of an important work, which is now being painted for him. It comprises 140 works of the highest quality, being the choicest portion of his very extensive collection, all the works of minor importance having been sold. The following splendid works are worthy of special notice, viz.:—The Fair at Seville, by J. Phillip, R.A., and R. Ansdell, A.R.A.; also The Signal, and La Senora, by J. Phillip, R.A.; Coming Summer, by T. Creswick, R.A., with figures by W. P. Frith, R.A., and cattle and sheep by T. S. Cooper, A.R.A.—a perfect chef-d'œuvre; Cittara, a magnificent work of C. Stanfield, R.A., painted in 1832; and a Welsh Coast Scene, by the same great artist, painted last year; three exquisite works of W. P. Frith, R.A., viz., a Lancashire Witch, The principal Incident in the Derby Day, and the Woman Tried for Witchcraft; Wood Nymphs, a chef-d'œuvre of W. E. Frost, A.R.A., painted for Lord Charles Townshend; Faults on Both Sides, a beautiful work of T. Faed, A.R.A.; The Bathers, by Etty, R.A.; On the Stour, by F. R. Lee, R.A., with cattle by T. S. Cooper, A.R.A.; The Temple of Edfou, the celebrated work of D. Roberts, R.A., from the Standish Gallery, retouched in 1854; and The Great Square at Bricia, by the same artist; The Lake of Como, by T. Creswick, R.A.; The Storm, and The Farmer's Daughter, by R. Ansdell, A.R.A.; Entrance to Calais Harbour, by E. W. Cooke, A.R.A.; The Religious Controversy, by A. Elmore, R.A.; The Sleeping Page, by D. Maclise, R.A.; Summer and Winter, a pair of fine works of T. S. Cooper, A.R.A.; A Page from the Civil War, by W. J. Grant; The Bend of the River, and Lowestoft, by W. Oakes; A Storm on the Coast of Normandy, by Isabey; The Land of Rob Roy Macgregor, by H. Bright; and Prayer, an exquisite work of Frere; several of which will be remembered as having appeared in recent exhibitions of the Royal Academy, and some of which have never been exhibited; also beautiful examples of W. Collins, R.A., J. Constable, R.A., A. Egg, R.A., T. Uwins, R.A., E. M. Ward, R.A., F. Goodall, A.R.A., H. O'Neill, A.R.A., P. F. Poole, A.R.A., F.R. Pickersgill, A.R.A., G. E. Hering, J. F. Herring, G. E. Hicks, A. Johnston, G. Lance, H. Le Jeune, W. Müller, A. Provis, and A. Solomon. May be viewed three days preceding, and catalogues had.

The extensive and valuable Collection of Ancient and Modern Pictures and Drawings of Mr. John Palmer.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice, that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Wednesday, March 27, and following day, at 1 o'clock precisely, by order of the Assignees, the valuable collection of ancient and modern PICTURES and WATER-COLOUR DRAWINGS of Mr. John Palmer, removed from Mutley House, near Plymouth; including many capital works by ancient and modern masters, 45 examples by De Wint, beautiful works of most of the favourite water-colour painters, and a splendid set of proof engravings of Turner's England and Wales, &c. May be viewed two days preceding, and catalogues had.

The Collection of Works of Art and Objects of Virtu of the late Matthew Uzielli, Esq.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they have received instructions from the executors to SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Friday, April 12, and following days, at 1 o'clock precisely, the well-known and beautiful Collection of WORKS OF ART AND VIRTU of the late Matthew Uzielli, Esq. Further notice will be given.

The Scarisbrick Collection.

MESSRS. CHRISTIE, MANSON, and WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, 8, King Street, St. James's Square, S.W., on Monday, May 6, and following days, at 1 o'clock precisely, by direction of the Will, and by order of the Executors, the celebrated Collection of WORKS OF ART formed by that distinguished amateur, Charles Scarisbrick, Esq., deceased (removed from Scarisbrick Hall, Lancashire); comprising the very important gallery of ancient and modern pictures, engravings, and drawings, armour and arms, carved ebony, and other decorative furniture, bronzes, miniatures, bijouterie, antique gems, &c. Further notice will be given.

Mr. GEORGE SMITH'S Superb Collection of Ancient and Modern Engravings, of the highest quality.

MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL BY AUCTION, at their House, No. 13 (late 3), Wellington Street, Strand, W.C., on MONDAY, March 4, and seven following days (Sunday excepted), at 1 o'clock precisely, a most Superb and Valuable COLLECTION OF ENGRAVINGS AND ETCHINGS, in the finest possible condition, mostly Proofs in first remarkable states, formed by that distinguished Amateur, GEORGE SMITH, Esq., consisting of choice specimens of the following Masters, viz.:—

Aldegrever	Doo, George	Masson
Anderloni	Dupont, H.	Modena N. de
Bega	Dürer, Albert	Montagna, B.
Behem	Earlom	Morghen
Berghem	Edelinck	Müller
Bervic	Faithorne	De Pass
Biscaino	Falsing	Pollajuolo
Bloetaling	Forster	Raimondi, M. A.
Blot	Garavaglia	Rembrandt
Bol	Gelee, Claude	Richomme
Bolswert	Goltzius	Schiavonetti
Bonasone	Goudt	Schiavone
Both	Houbraken	Strange
Bremberg	De Heusch	Sharpe
Campagnola	Hogarth	Suyderhoef
Caracci, The	Hollar	Toschi
Claessens	Van Leyden	Visschers, The
Delft	Longhi	Wille
Desnoyers	M'Ardell	Woollett,
	Martinet	&c., &c.

A very fine selection of Proofs, in the finest states, from the Works of Wilkie, Landseer, Turner, Leslie, Newton, &c.—English and Foreign Old and Modern Portraits—a curious Collection of Caricatures and Satirical Pieces—Book Plates to Annuals—Illustrations to the Dramatic Works of Shakspere—a Set of India first proofs of the Southern Coast—a complete Set of Turner's England and Wales, first proofs, large paper, with the Etchings—Portfolios, &c.

May be viewed two days prior, and Catalogues had on receipt of four stamps.

SALE
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VALUABLE AND IMPORTANT
COLLECTION OF PICTURES,
OF THE HIGHEST CLASS,
BY MODERN AND ANCIENT MASTERS,
OF THE LATE
ALEXANDER GRAHAM, ESQ., GLASGOW.

MR. T. NISBET begs to intimate that he will SELL BY AUCTION, *without reserve*, in the SCOTTISH EXHIBITION ROOMS, BATH STREET, GLASGOW,

ON THURSDAY, APRIL 18,

The INTERESTING CABINET of PICTURES of the late ALEXANDER GRAHAM, Esq.

This Collection has been formed with much care and discrimination. Among the Pictures by

EMINENT MODERN MASTERS

are comprised two charming Landscapes, 'The Spring Wood,' and 'Where the Nibbling Sheep do Stray,' by Linnell; four important Landscapes, with Cattle, by T. Sydney Cooper, A.R.A.; seven fine Landscapes, of high quality, by B. C. Koekkoek; two Landscapes, 'A Mountain Pass,' and the 'Skirts of a Park,' by Thomas Creswick, R.A.; 'The Opera Box,' 'The Sunday School,' and 'The Measure of the First Pair of Trews,' by R. M'Innes; 'Rosalind, Celia, and Orlando,' by John Faed, R.S.A.; 'Lalla Rookh and her Persian Slave,' 'The Kiosk,' and 'A Spanish Lady,' by Wyburd; 'The Woman of Samaria,' and 'Margaret at her Spinning Wheel,' by Henry O'Neil, A.R.A.; 'Dolly Varden and Miss Haredale,' by W. P. Frith, R.A.; 'The Fortune Hunter,' and 'Well-Known Footsteps,' by R. Redgrave, R.A.: together with valuable and important specimens of Patrick and Alexander Nasmyth, W. F. Witherington, R.A., W. Linton, Abraham Cooper, R.A., H. Bright, J. D. Harding, J. B. Pyne, Wills Maddox, R.A. Howard, Sir Augustus Callcott, R.A., A. Solomons, J. F. Herring, John Wilson Rippingale, Woolmer, and other masters of the modern British and Belgian schools.

THE PICTURES BY THE ELDER MASTERS include pleasing Examples of Ghisolfi, Francesco, Solimene, Van Huysum, Philip Wouvermans, Canaletti, J. Wynants, Vanderneer, Vandermeulen, Backhuysen, William Vandevelde, Moucheron, Peter Neefs, Van Lint, Van Stry, Zuccharelli, Raphael Mengs, Pannini, Alonzo Cano, and other Masters of the Italian and Flemish Schools.

Mr. NISBET begs particularly to draw the attention of Amateurs and Connoisseurs of the Fine Arts to this Sale, which will present an opportunity of enriching their cabinets with works of High Art, which has seldom occurred in Scotland.

It may be repeated that the Whole is to be ABSOLUTELY SOLD WITHOUT RESERVE.

Catalogues, which will be ready three weeks previous to the Sale, may be had of Messrs. M'Clure & Son, Glasgow; Messrs. Agnew & Sons, Manchester; Messrs. Evans & Son, 403, Strand, London; and of Mr. Nisbet, No. 11, Hanover Street, Edinburgh, who will forward them on application to any part of the country.

The PICTURES will be on view at the place of Sale, BATH STREET, GLASGOW, on TUESDAY and WEDNESDAY previous to the Sale.

IMPROVED FRENCH LAY FIGURES.

Standing with no other support but a Screw under one foot. Price, male or female, £30.

Standing with the ordinary support at the back. Price, male or female, £20.

Let out on Hire at 15s. and 20s. per Month.

LECHERTIER BARBE & CO., 60, REGENT STREET.

ROYAL DUBLIN SOCIETY.

EXHIBITION OF THE

FINE ARTS & ORNAMENTAL ART, 1861.

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ART SUPERINTENDENT.

HENRY MACMANUS, R.H.A.

ASSISTANT SUPERINTENDENT.

ANDREW CORRIGAN.

The Royal Dublin Society, on the recommendation of many owners and producers of Works of Art, have resolved to hold, on their premises in Kildare Street, during May and the three following months of 1861, an Exhibition of the Fine Arts and of Ornamental Art, comprising Pictures of the Ancient and Modern Schools, Sculpture, Drawings, Engravings, Photographs, Medals, Objects of Virtu, Decorated Plate, and Workings in the Precious Metals, and their imitations; Porcelain, Silk, Velvet, Tapestry, Lace, Embroidery, Needlework, and all the manufactures in which Art forms a principal or material element.

It is unnecessary, bearing in mind the great success of the previous Dublin Exhibitions, as well as of that of Manchester in 1857, to dwell upon the many beneficial results which a collection of such objects, from time to time submitted to the public, is calculated to produce, as being not only attractive and instructive, but also as directly tending, in no small degree, to promote and encourage a higher taste and love for Art.

A Guarantee Fund, to cover the expenses in the event of a deficiency in the receipts, which was originally fixed at £5000, has already grown to upwards of £9000.

The Royal Dublin Society have intrusted the management of the details of the Exhibition to a Committee, consisting of the Committees of Fine Arts and Manufactures and certain other Members of the Society.

It is proposed to open the Exhibition early in May; and Saturday, the 20th of April, will be the latest day for receiving the contributions of Exhibitors.

Further particulars on all matters connected with the Exhibition can be obtained on application at the Royal Dublin Society's House, to Henry Parkinson, A.B., the Secretary to the General Committee; or to

W. E. STEELE, M.D.,
Assistant Secretary,
21st December, 1860. Royal Dublin Society.

EXAMINATIONS IN DRAWING, conducted by the SCIENCE and ART DEPARTMENT, will be held in the METROPOLITAN SCHOOLS of ART, during the month of MARCH, viz., at—

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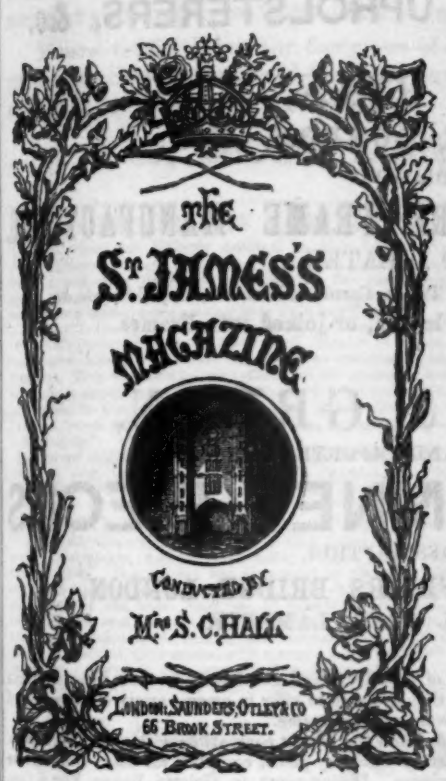

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12 Dessert Spoons	1 7 0	1 15 0	2 2 0	2 10 0
12 Tea Spoons	0 16 0	1 4 0	1 7 0	1 16 0
2 Sauce Ladles	0 8 0	0 8 6	0 10 6	0 13 0
1 Gravy Spoon	0 7 0	0 10 6	0 11 0	0 13 0
4 Salt Spoons (gilt)	0 6 8	0 10 0	0 12 0	0 14 0
1 Mustard Spoon, do.	0 1 8	0 2 6	0 3 0	0 3 6
1 Pair Sugar Tongs	0 3 6	0 4 6	0 5 0	0 7 0
1 Pair Fish Carvers	1 0 0	1 7 6	1 12 0	1 19 0
1 Butter Knife	0 3 0	0 5 0	0 6 0	0 7 0
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Under such circumstances it is most surely an enterprise entitled to public support, to render sixty of the best works of our great landscape painter familiar objects in our homes, perpetual though silent teachers of the beautiful, in our libraries and in our drawing rooms.

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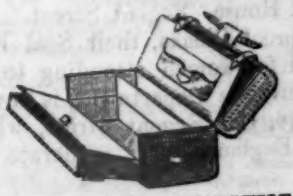

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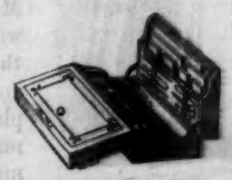

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To provide for the removal of the Ladies' and Youths' Department, large Show Rooms have been recently added to Messrs. NICOLL'S premises (one gallery exceeding 200 feet in length), where may be found Ecclesiastical Furniture, Robes, Portmanteaus, with every necessary to fill the same for a short or long journey. Foreigners may here have their money changed, and passports viséd, and the fabrics of every country shaped into garments ready for their immediate use; and throughout the vast Establishment moderate prices, with all those advantages which attend capital and long experience, will be perpetuated.

KNICKERBOCKERS.

IN the *Cornhill Magazine* of October, 1860, the above costume is described in the following terms:—"Knickerbockers, surely the prettiest boy's dress that has appeared these hundred years."

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DURING the dark months a great obstacle has hitherto existed for the selection of garments the colours of which are required to be adapted for daylight;—by ordinary gaslight it is well known that blue appears to be green, and other colours are much affected. Fortunately, by a recent discovery, a perfectly white light is produced by the complete combustion of the gas issuing from the burners.

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THE

ART-JOURNAL ADVERTISER.

No. 274. LONDON: APRIL, 1861.

ROYAL ACADEMY OF ARTS.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 8th, or Tuesday, the 9th, of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. All Paintings under glass, and Drawings with wide margins, are inadmissible. Excessive breadth in frames, as well as projecting mouldings, may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

Artists sending Works for exhibition are earnestly requested to abstain from giving any fee whatever to the servants or other persons employed by the Royal Academy to receive such Works.

JOHN PRESCOTT KNIGHT, R.A., Sec.

INSTITUTION OF FINE ARTS, Portland Gallery, 224, Regent Street. The FOURTEENTH ANNUAL EXHIBITION of the WORKS OF MODERN ARTISTS is NOW OPEN from nine till dusk. Admission 1s. Catalogue 6d. Single Season Tickets, 5s.

BELL SMITH, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by ROYAL CHARTER. The THIRTY-EIGHTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, from Nine A.M. until Dusk. Admittance 1s.

T. ROBERTS, Secretary.

Suffolk Street, Pall Mall East.

FRENCH EXHIBITION.—The EIGHTH ANNUAL EXHIBITION of PICTURES, the contributions of artists of the French and Flemish schools, is NOW OPEN, at the Gallery, No. 120, Pall Mall, opposite the Opera Colonnade. Admission 1s. Catalogues 6d. Open from Nine till Six daily.

THE PURSUIT OF PLEASURE.—This celebrated ALLEGORICAL PICTURE, by J. Noel Paton, R.S.A., containing upwards of 30 figures, is now ON VIEW at the German Gallery, 168, New Bond Street, from 10 to 5. Admission 1s.

HOLMAN HUNT'S GREAT PICTURE.—The EXHIBITION of HOLMAN HUNT'S celebrated PICTURE of "THE FINDING OF THE SAVIOUR IN THE TEMPLE," begun in Jerusalem in 1854, and completed in 1860, is now OPEN to the Public, at the German Gallery, 168, New Bond Street, from 10 to 6. Admission 1s.

JERUSALEM.—GRAND PICTURES. 1. IN HER GRANDEUR, A.D. 33, with the Triumphant Entry of Christ into the Holy City. 2. IN HER FALL, as now viewed from the Mount of Olives. These Great Works, containing upwards of 200 special points of interest and 200 figures, ON VIEW DAILY, from 10 to 5, at the Gallery, 5, Waterloo Place, Pall Mall.—Admission free, on presentation of private address card.

GARIBALDI in the CITY.—T. JONES BARKER'S GRAND HISTORICAL PAINTING of the Great ITALIAN PATRIOT GARIBALDI, in his Island Home, Caprera, is now ON VIEW DAILY, from 10 to 5 o'clock, at Messrs. J. and R. JENNINGS' Fine Art Gallery, 62, Cheapside.

N.B.—Admission free, by private address or invitation card.

EUGENE VERBOECKHOVEN'S MASTERPIECE, "CATTLE LEAVING THE FARMYARD," will be open for Public Exhibition, at No. 3, Hanover Square, on and after the 6th instant; the largest composition ever painted by this great Flemish Master, on which he has been engaged for the last three years. Open from Ten till Dusk. Admission 1s.

BRIGHTON EXHIBITION OF PAINTINGS. 1861.

THE NEXT EXHIBITION will take place in August, at the Royal Pavilion, in a spacious and well-lighted Gallery, an outlay of £500 having just been publicly sanctioned for adapting certain rooms on the upper floor to this special purpose. Further information to be obtained of the Honorary Secretary, Mr. C. DE PARIS, 35, Marine Parade, Brighton.

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Subscriptions received by numerous local secretaries throughout the country, and at the offices as above, where prospectuses may be had on application.

The committee invite application from gentlemen willing to act as local secretaries and agents in the provinces.

BELL SMITH, Secretary.

LAY FIGURES.—Wanted, a second-hand male lay-figure (life-size), must be in good condition. Address, stating price, &c., Mr. CHARLES MERCIER, Manchester.

☞ *For Picture Sales, see next page.*
Dublin Exhibition, page liii.
Mrs. S. C. Hall's new Magazine, page liv.

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TO

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THE THIRD ANNUAL EXHIBITION of WATER COLOUR DRAWINGS, SKETCHES, OIL PAINTINGS, SCULPTURE, and WORKS of ART-MANUFACTURE, will be held at TRURO, in the week commencing the 3rd of June next.

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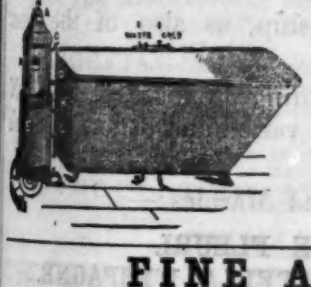

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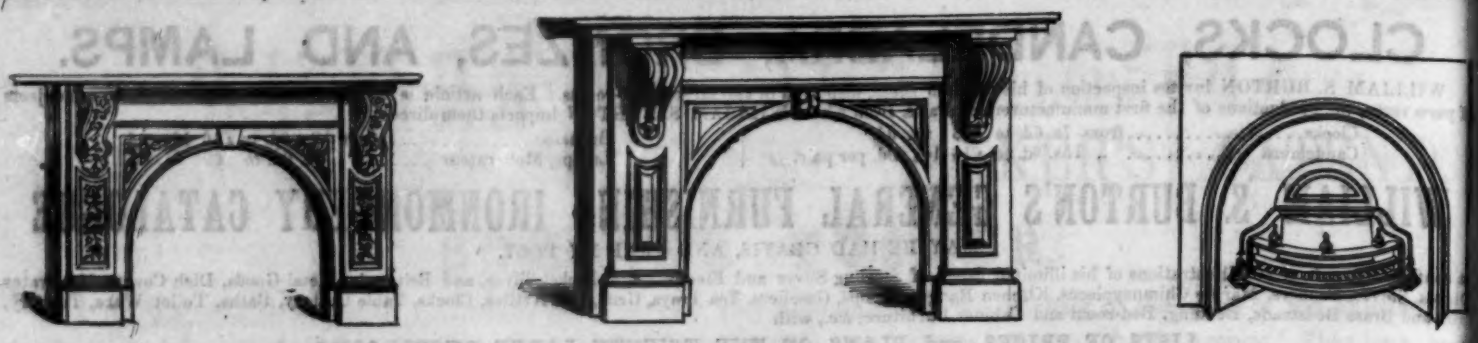

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THE

ART-JOURNAL ADVERTISER.

No. 275. LONDON: MAY, 1861.

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THE ANNUAL EXHIBITION of this Society will be held in the ensuing Autumn, when, owing to the Triennial Musical Festival being held in Birmingham this season, an unusual number of visitors may be expected.

The sales during the past Season amounted to **£3216 9s.**

Works of Art intended for the Exhibition will be received (subject to the usual regulations), during the first week in August, by the Society's Agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

Contributions, not forwarded through Mr. GREEN, must be delivered (free of expense to the Society), at their rooms in New Street, not later than Saturday, the 3rd of August.

ALLEN E. EVERITT, Hon. Sec.

April 29rd, 1861.

LIVERPOOL ACADEMY.

ARTISTS are respectfully informed that the Thirty-seventh Annual Exhibition of the LIVERPOOL ACADEMY will open early in September next. WORKS OF ART intended for Exhibition will be received (subject to the regulations of the Academy's Circular) by Mr. GREEN, 14, Charles Street, Middlesex Hospital, until the 17th of August, and at the ACADEMY'S ROOMS, Old Post-office Place, Church Street, Liverpool, until the 24th of August.

JAMES T. EGLINGTON, Secretary.

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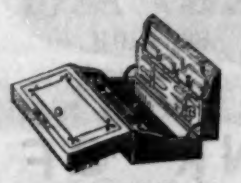

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For the Skin and Complexion, is unequalled for its rare and inestimable qualities. The radiant bloom it imparts to the Cheek, the softness and delicacy which it induces of the Hands and Arms, its capability of soothing irritation, and removing cutaneous defects, discolourations, and all unsightly appearances, render it indispensable to every toilet.

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For Preserving and Beautifying the Teeth, imparting to them a Pearl-like whiteness, strengthening the Gums, and for rendering the Breath sweet and pure.

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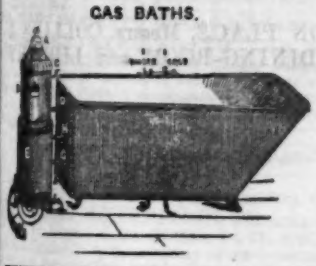

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LONDON, *January*, 1861.

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Advertisements should be addressed to 294, City Road; 26, Ivy Lane; or Lancaster Place, Strand.

THE

ART-JOURNAL ADVERTISER.

No. 276. LONDON: JUNE, 1861.

ROYAL ACADEMY OF ARTS. The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from Eight till Seven o'clock), One Shilling. Catalogue, One Shilling.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by ROYAL CHARTER. The THIRTY-EIGHTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, from Nine A.M. until Dusk. Admittance 1s. Suffolk Street, Pall Mall East. T. ROBERTS, Secretary.

INSTITUTION OF FINE ARTS, Portland Gallery, 328, Regent Street. The FOURTEENTH ANNUAL EXHIBITION of the WORKS OF MODERN ARTISTS is NOW OPEN from nine till dusk. Admission 1s. Catalogue 6d. Single Season Tickets, 5s. BELL SMITH, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS. The FIFTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East (Close to the National Gallery), from Nine till Dusk. Admittance 1s. Catalogue 6d.
JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY of PAINTERS IN WATER COLOURS.—The TWENTY-SEVENTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admission 1s. Catalogue 6d. Season Tickets 5s. JAMES FAHEY, Secretary.

BRIDGEWATER GALLERY.

THE Public are informed, that by permission of the Earl of Ellesmere, the Gallery is now open each Saturday. Tickets to be obtained of Mr. J. M. Smith, 137, New Bond Street, W.

HOLMAN HUNT'S GREAT PICTURE.—The EXHIBITION of HOLMAN HUNT'S celebrated PICTURE of "THE FINDING OF THE SAVIOUR IN THE TEMPLE," begun in Jerusalem in 1854, and completed in 1860, is now OPEN to the Public, at the German Gallery, 168, New Bond Street, from 10 to 6. Admission 1s.

LAZARUS, COME FORTH! This great Picture by Dowling is now ON VIEW at Betjemann's, 23, Oxford Street. Admission, One Shilling.

THE LAST SLEEP OF ARGYLE—The LAST SCENE in the LIFE of MONTROSE.—These chef d'œuvres of E. M. WARD, Esq., R.A., are daily ON VIEW at the GALLERY, 6, Waterloo Place, Pall Mall, from 10 to 6.—Admission 6d.

MR. JERRY BARRETT'S GRAND HISTORICAL PICTURE.
MRS. FRY READING TO THE PRISONERS IN NEWGATE IN 1816.—A Grand Historical Picture of the most touching interest, by Jerry Barrett, is now on view at the Gallery, 191, Piccadilly, opposite Sackville Street, from Eleven till Five.—Admission 1s. The exhibition of this Picture will positively close at the end of this month.

BRIGHTON EXHIBITION OF PAINTINGS.
1861.
Under the Patronage of the Worshipful the Mayor.
THE NEXT EXHIBITION will take place on the 26th of August, at the ROYAL PAVILION, in a spacious and well-lighted Gallery, an outlay of £500 having been publicly sanctioned for adapting certain Rooms on the upper floor to this special purpose.
WORKS OF ART intended for this Exhibition will be received subject to the regulations of the Society's Circular) up to the 10th August, by the Agent, Mr. Green, 14, Charles Street, Middlesex Hospital, London.
Further information and circulars to be obtained of the Honorary Secretary, Mr. G. DE PARIS, 55, Marine Parade, Brighton.

LIVERPOOL ACADEMY.
ARTISTS are respectfully informed that the Thirty-seventh Annual Exhibition of the LIVERPOOL ACADEMY will open early in September next. WORKS OF ART intended for Exhibition will be received (subject to the regulations of the Academy's Circular) by Mr. Green, 14, Charles Street, Middlesex Hospital, until the 17th of August, and at the ACADEMY'S ROOMS, Old Post-office Place, Church Street, Liverpool, until the 24th of August. JAMES T. EGLINGTON, Secretary.

The Subscription List closes in July.

CRYSTAL PALACE ART-UNION.

PRESIDENT:
The Right Hon. the EARL OF CARLISLE, K.G., &c. &c.

SUBSCRIPTION, ONE GUINEA.
Subscribers are entitled to select to the amount of their subscription from a variety of copyright Works of Art prepared expressly for this Society, comprising
WORKS IN CERAMIC STATUARY, PORCELAIN, WEDGWOOD-WARE, AND METAL;
Also,
PHOTOGRAPHS, CHROMO-LITHOGRAPHS, ETC. ETC.;
And in addition,
One Chance for each Guinea subscribed
In the next Distribution of Prizes.
Prospectus with full details will be forwarded on application. Subscriptions are received at the Crystal Palace, and by the Society's Agents, where the works are now on view.
An early selection is recommended in order to avoid delay in the selection of the required number of copies of each work.
The Works are now ready for delivery.
I. WILKINSON, Secretary.

☞ For remainder of Exhibitions and Picture Sales, see next page.

MR. CLAUDET,
PHOTOGRAPHER IN ORDINARY
TO
THE QUEEN.
107,
REGENT STREET,
TWO DOORS SOUTH OF VIGO STREET.

"MR. FREDERIC JONES has published a set of Stereoscopic Views of the Interior of the Chapel Royal of St. George's, Windsor. They are of remarkable merit. Unequalled by anything we have ever seen in stereoscopes."—*Athenæum.* "Highly interesting and valuable."—*Daily News.* "A charming series of value to the architect and archæologist, and cannot fail to interest visitors."—*Art-Journal.* Sixteen Views, 24s. Also, INTERIOR OF ETON COLLEGE CHAPEL, Six Views, 9s. Now publishing, a Series of Views illustrating the Interior of both Houses of Parliament (by special permission), Twelve Views, 18s., sent free on receipt of a post-office order. ALBUM PORTRAITS taken daily, 12 for 12s., artistic and brilliant. Frederic Jones, 146, Oxford Street, London, nearly opposite Bond Street.

SOCIETY OF ARTISTS,
NEW STREET, BIRMINGHAM.
President—SIR CHARLES L. EASTLAKE, P.R.A.
Vice-President—MR. PETER HOLLINS.
Treasurer—MR. F. H. HENSHAW.

THE ANNUAL EXHIBITION of this Society will be held in the ensuing Autumn, when, owing to the Triennial Musical Festival being held in Birmingham this season, an unusual number of visitors may be expected.
The sales during the past Season amounted to £3218 9s.
Works of Art intended for the Exhibition will be received (subject to the usual regulations), during the first week in August, by the Society's Agent, Mr. J. Green, of 14, Charles Street, Middlesex Hospital, London.
Contributions, not forwarded through Mr. Green, must be delivered (free of expense to the Society), at their rooms in New Street, not later than Saturday, the 3rd of August.
ALLEN E. EVERITT, Hon. Sec.
April 23rd, 1861.

ROWNEY'S SICCATIF
FOR OIL PAINTING.
This preparation contains nothing injurious to colours, but, on the contrary, acts as a preservative. Its component parts are all used commonly in the Arts: the basis is Gum Copal. Artists using this SICCATIF will find it a most agreeable and safe medium. It has been in use for some time past with many of our most eminent artists, and has met with their warmest praise.
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A NEW AND CHOICE HAND-MADE DRAWING PAPER, manufactured of pure Linen Rags, free from all Chemical Bleach, of moderate and uniform grain (that will permit of the paper being cut up for comparatively small drawings), carefully sized, and admirably adapted for taking colour. Firm, strong, and tough. In every respect the finest Drawing Paper yet made.
Manufactured specially for Messrs. Winsor and Newton, by Messrs. Balston, the makers of the celebrated J. Whatman's Drawing Papers. The initials of the firm, (W. & N.,) are in the water-mark, and at the corner of each sheet is stamped their trade mark (Griffin).
Price per large sheet (52 inches by 30 inches), 7s.
A great variety of Solid Sketch-books, made of this choice paper, always kept in stock.
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SPECIMENS ON VIEW.

UNDER THE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN.
HISTORY OF WATER-COLOUR PAINTING.
An EXHIBITION of PAINTINGS, illustrating the History of the Art, together with works lent from Private Collections, by Female Students of the Schools of Art, will be OPENED on the 1st JUNE, 1861, at the Society of Arts, John Street, Adelphi, 10 A.M. to 6 P.M.
Admission 1s. Catalogues 6d,
By order of the Committee,
LOUISA GANN, Secretary.
Female School of Art, 43, Queen Street, W.C.
(Removed from 37, Gower Street.)
A BAZAAR, in aid of the Building Fund of the School, will be held in June.

ALBUM PORTRAITS.

"Some of their photographs surpass anything of the kind we have ever seen."—*Illustrated London News.*
Reviews of Photographic Exhibition, 1861.
"Their *Cartes de Visite* are the finest."—*Photographic News.*
"None are superior."—*Art-Journal.*
(1-8th size of Photograph.)
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Having secured the services of an eminent Foreign Artist, invite the Public to inspect their new specimens of the above. They challenge comparison with any Photographic Establishment in England as to quality; and their prices are fixed 40 per cent. under the West-end houses.
21 Portraits for £1; or 10 for 10s.
ELEGANT ALBUMS,
from 7s. 6d. each.
All the CELEBRATED MEN OF THE DAY supplied at 1s. 6d. each. Lists are now in preparation.
THE ROYAL FAMILY COMPLETE, IN ALBUM.
Post free, 50s.
Post Office Order to GEORGE SWAN NOTTAGE,
54, CHEAPSIDE, & 313, OXFORD STREET.
NEW SERIES OF
INSTANTANEOUS
PARIS.
(VIEWS.)
1s. 6d. each.
These are the finest instantaneous Pictures ever produced.
WHOLESALE DEALERS AND SHIPPERS SUPPLIED.

ROYAL EXCHANGE FINE ARTS GALLERY,

24, Cornhill. Mr. Mosby's collection of guaranteed pictures now on sale includes specimens of

Bright,	G. E. Hering,	Niemann,
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Brooks,	W. Hunt,	F. Pickersgill, A.R.A.
W. Bennett,	Halland,	A. Provis,
Cattermole,	E. Hughes,	Phillip, R.A.,
The late D. Cox,	E. Hayes, A.R.H.A.,	P. F. Poole, R.A.,
Dobson, A.R.A.,	Hulme,	S. Prout,
H. Dawson,	Jutsum,	Rossiter,
Duffield,	A. Johnston,	Collingwood Smith,
Frith, R.A.,	G. Lance,	A. Solomon,
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T. Faed, A.R.A.,	D. McEwan,	F. Taylor,
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G. Hardy,		F. Wyburd.

The Manufactory of Frames, Looking-glasses, and Cornices is carried on as before at 63, Bishopsgate Street Within.

THE WORCESTER SOCIETY OF ARTS.

SEVENTH EXHIBITION—AUGUST, 1861.

WORKS OF ART intended for this Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Pierpoint Street, Worcester, or to Mr. Joseph Green, of 14, Charles Street, Middlesex Hospital, London, on or before the 8th of August next.

Further particulars, and a copy of the notice to artists, may be obtained on application to

R. RAYNES, Secretary.

7, Tything, Worcester, 22nd May, 1861.

TO PRINTSELLERS, ARTISTS, AND PICTURE DEALERS.

MR. E. SLATER begs to announce his intention of opening, early in June, his Large and Well-Lighted Room, situated in St. Ann's Square, Manchester, as a Gallery for the exhibition of Pictures intended for the Engraver's hands, and for the sale of Paintings, Water-Colour Drawings, and first-class Engravings.

St. Ann's Square is the most advantageous position in Manchester, and Mr. Slater's Bookselling Establishment (lately in the occupation of Mr. George Simms), which is in connection with the proposed Gallery, is frequented by the most influential residents in Lancashire and Cheshire.

Parties desirous of exhibiting Pictures are requested to communicate with Mr. Slater, who will be happy to enter into such arrangements as may be mutually advantageous.

16, St. Ann's Square, Manchester, May 16, 1861.

EXHIBITION, 1862.

Ornamental Art.

THEOPHILUS SMITH,

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16, CEMETERY ROAD, SHEFFIELD,

DESIGNER AND MODELLER

Of work connected with the different branches of Ornamental Art, in its various styles, as applied to Art Manufactures generally, and to

METAL WORK in Gold, Silver, Electro-Plate, Iron, and Brass,

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☞ T. S. is open to a few additional engagements for the "Exhibition of 1862."

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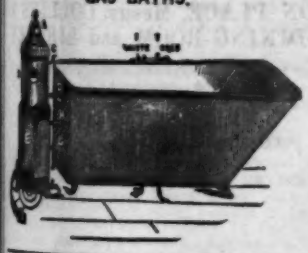

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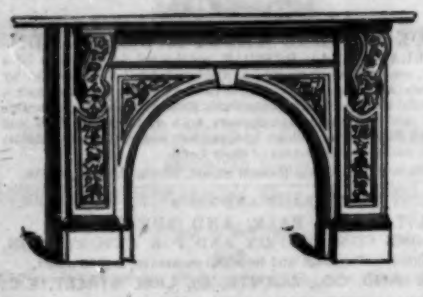

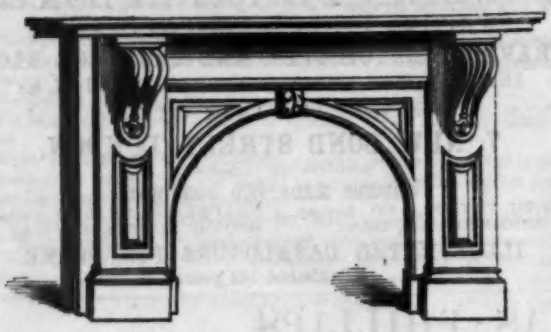

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THE ART-JOURNAL ADVERTISER.

No. 277. LONDON: JULY, 1861.

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JOHN PRESCOTT KNIGHT, R.A., Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. The THIRTY-EIGHTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, from Nine A.M. until Dusk. Will Close at the end of this Month. Admittance 1s.
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INSTITUTION OF FINE ARTS, Portland Gallery, 26, Regent Street. The FOURTEENTH ANNUAL EXHIBITION of the WORKS OF MODERN ARTISTS is NOW OPEN from nine till dusk. Admission 1s. Catalogue 6d. Single Season Tickets, 5s.
BELL SMITH, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS. The FIFTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN at their Gallery, 5, Pall Mall East (Close to the National Gallery), from Nine till Dusk. Admittance 1s. Catalogue 6d.
JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY of PAINTERS IN WATER COLOURS.—The TWENTY-SEVENTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admission 1s. Catalogue 6d. Season Tickets 5s.
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WORKS OF ART intended for this Exhibition will be received (subject to the regulations of the Society's Circular) up to the 10th August, by the Agent, Mr. GREEN, 14, Charles Street, Middlesex Hospital, London.

Further information and circulars to be obtained of the Honorary Secretary, Mr. G. DE PARIS, 55, Marine Parade, Brighton.

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THE ANNUAL EXHIBITION of this Society will be held in the ensuing Autumn, when, owing to the Triennial Musical Festival being held in Birmingham this season, an unusual number of visitors may be expected.

The sales during the past Season amounted to £3218 9s.

Works of Art intended for the Exhibition will be received (subject to the usual regulations), during the first week in August, by the Society's Agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

Contributions, not forwarded through Mr. GREEN, must be delivered (free of expense to the Society), at their rooms in New Street, not later than Saturday, the 3rd of August.
ALLEN E. EVERITT, Hon. Sec.
April 23rd, 1861.

LIVERPOOL ACADEMY.

ARTISTS are respectfully informed that the Thirty-seventh Annual Exhibition of the LIVERPOOL ACADEMY will open early in September next. WORKS OF ART intended for Exhibition will be received (subject to the regulations of the Academy's Circular) by Mr. GREEN, 14, Charles Street, Middlesex Hospital, until the 17th of August, and at the ACADEMY'S ROOMS, Old Post-office Place, Church Street, Liverpool, until the 24th of August.
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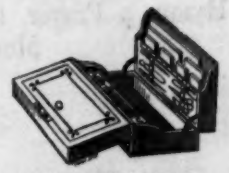

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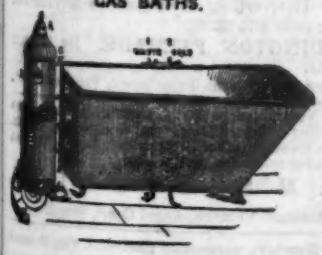

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The sales during the past Season amounted to £3218 9s.

Works of Art intended for the Exhibition will be received (subject to the usual regulations), during the first week in August, by the Society's Agent, Mr. J. GREEN, of 14, Charles Street, Middlesex Hospital, London.

Contributions, not forwarded through Mr. GREEN, must be delivered (free of expense to the Society), at their rooms in New Street, not later than Saturday, the 3rd of August.

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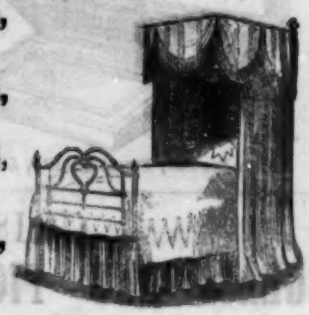

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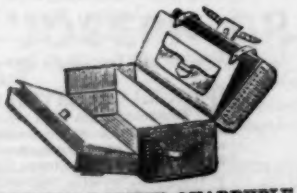

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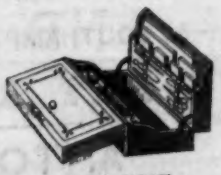

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TO ADVERTISERS.

ADVERTISERS are informed that it is the intention of the Proprietors of the ART-JOURNAL to issue with that work, during the year 1862, an ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.

A detailed Prospectus of their Plan will accompany the December number of the ART-JOURNAL.

Meanwhile they desire to arrange with Advertisers (on mutually advantageous terms) for a series of Advertisements, to appear during the whole or part of that year.

It is unnecessary to point out to Advertisers the great advantages that cannot fail to attend this medium of Advertising. In 1851, the monthly circulation of the ART-JOURNAL approached 50,000: from certain improvements in progress for the ILLUSTRATED CATALOGUE OF 1862 (and which will be explained in the Prospectus above referred to), even a larger circulation may be anticipated; and such circulation will be among those to whom Advertisers generally desire to address themselves, not only throughout the British Islands, but in all our Colonies, and in the leading Continental States.

The Advertisements will be printed with great care and nicety on fine paper; they will form essential parts of a beautifully illustrated work, and will be consulted as "intelligence" by all classes who are interested in improvements and the progress of Arts and requirements, elegant, useful, or necessary.

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Admission Sixpence each person.

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challenge comparison with any Pho ni in
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Wilkie, R.A.	Ansdell, R., A.R.A.	Hicks, C. E.
Creswick, R.A.	Cooke, E. W., A.R.A.	Louis Haghe.
Hook, J. C., R.A.	Stone, F., A.R.A.	Grant, W. G.
Poole, P. F., R.A.	Linnell.	Chambers, G.
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Egg, A. L., R.A.	Baxter.	Morland.
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The Gallery is open to the public, Admission Free, on presentation of private address card.

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By G. DE PARIS.

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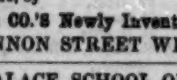
By order of the Committee,
F. K. J. SHENTON, Supt. Lity. Department.
November, 1861.



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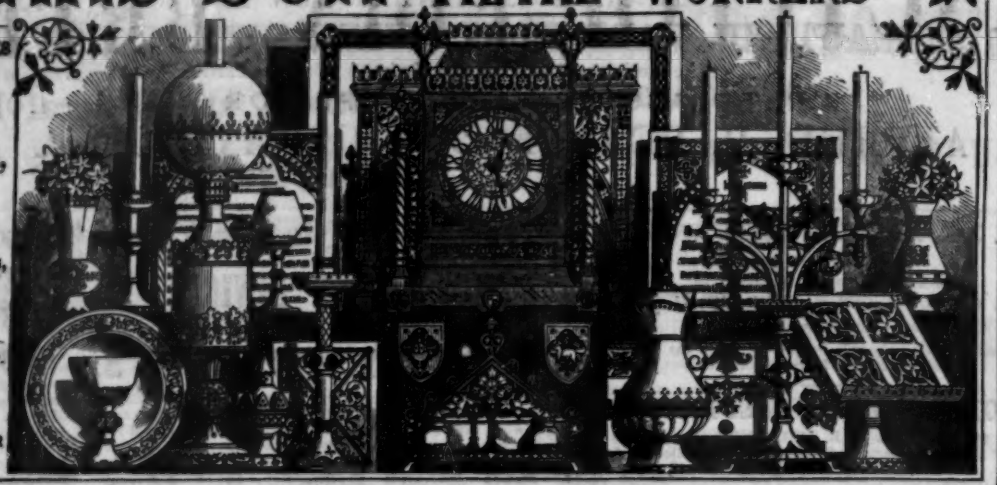

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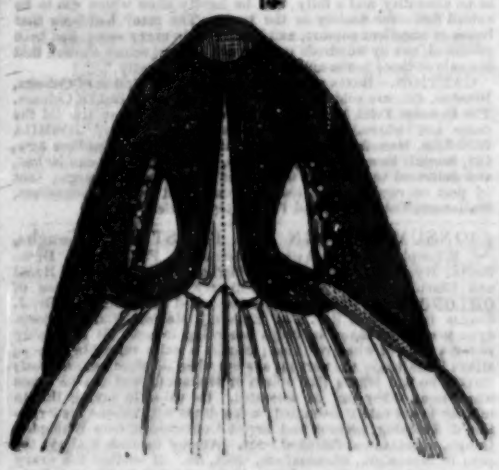
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No. 12.—A fine Black, Cashmere Jacket, the figure of the pattern being exquisitely wrought with braid and beads, price 2½ guineas. Ready also in Lyons Velvet, at 5 guineas; Glacé Silk, 3 guineas. Also, Lyons Velvet Zouave, embroidered this pattern, at 4 guineas—extremely handsome.

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IN order to afford a more especial recognition of the claims of Water-Colour Art than is possible at the General Annual Exhibition in the Autumn, the Council have again determined to OPEN an EXHIBITION of WATER-COLOUR DRAWINGS in April next, and the opportunity of exhibiting will not be confined to artists and private individuals, but will be extended to the trade generally. The Exhibition will continue open until the end of June, and Drawings will be received under regulations stated in the usual printed circular. Works should be forwarded so as to arrive not later than April 10.

Mr. Joseph Green, of 14, Charles Street, Middlesex Hospital, will take charge of any works sent to him to forward. Parties willing to contribute, are requested to communicate particulars to the Honorary Secretary as early as possible, as it is desirable to ascertain the extent of the proposed Exhibition, and what space will be required.

HENRY COOK, Honorary Secretary.

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Lectures on the various branches of the Fine Arts (including Music), will be delivered every Thursday till the end of June, except in the weeks wherein the Conversazione (six in number) takes place.

A programme of the arrangements for the session, with the rules of the society, form of application for membership, &c., to be had at the Offices of the Society, 9, Conduit-street, W.—Subscription, One Guinea per annum. HENRY OTTLEY, Hon. Sec.

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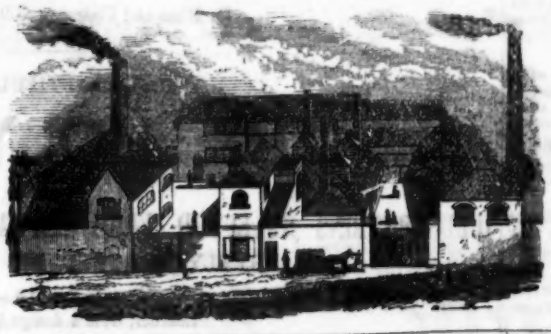

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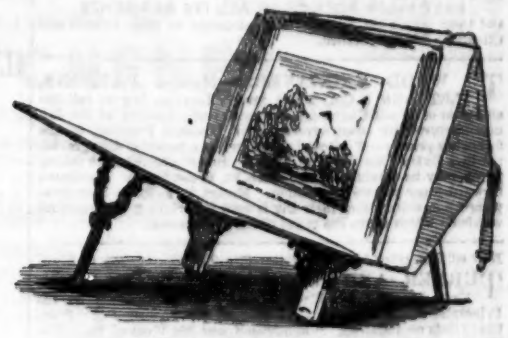

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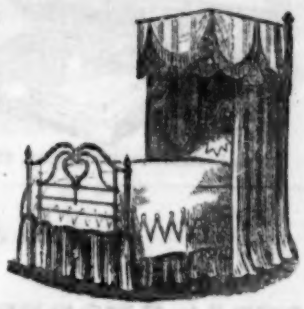

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RED LISBON	per doz. 22s.	7 0 0	13 7 0
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VINTAGE 1858—rich, full flavoured, excellent for bottling or present use	30s.	9 16 0	18 14 0
Do. 1851—soft, matured, with character	34s.	11 6 0	21 6 0
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SHERRY per doz.	18s.	5 12 0	10 14 0
Do.	22s.	7 0 0	13 7 0
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Do.	22s.	7 0 0	13 7 0
SHERRY	18s.	5 12 0	10 14 0
Do.	22s.	7 0 0	13 7 0
MADEIRA	18s.	5 12 0	10 14 0
Do.	22s.	7 0 0	13 7 0
AMONTILLADO	24s.	7 14 0	14 14 0

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"THE ART-JOURNAL ILLUSTRATED CATALOGUE OF 1851" is so well known that it is needless to associate with this announcement particulars as to details. Of that work 45,000 copies were sold. Certain improvements will be introduced into the Catalogue of 1862, indicated in the subjoined pages.

In the improvements they project, the proprietors will be largely aided by the abolition of the duty on paper; the whole of the work will be printed on fine paper, and will be among the best examples of the printer's art. In a word, every possible effort will be exerted to place the Illustrated Catalogue of the Exhibition of 1862 among the most remarkable, excellent, and permanently useful productions which that Exhibition will call into existence, as THE ILLUSTRATED CATALOGUE OF 1851 undoubtedly was, in reference to the Exhibition of that memorable year.

Manufacturers and Art-producers, not only in Great Britain and Ireland, but in all countries of the World, are hereby invited to communicate with the Editor, and to assist him with drawings and photographs of works intended to be exhibited at the International Exhibition in 1862.

As the Proprietors of the ART-JOURNAL incur the whole of the expense of producing this Catalogue, they hope and expect that such Art-objects as they engrave WILL NOT BE PERMITTED TO BE ENGRAVED FOR ANY OTHER CATALOGUE.

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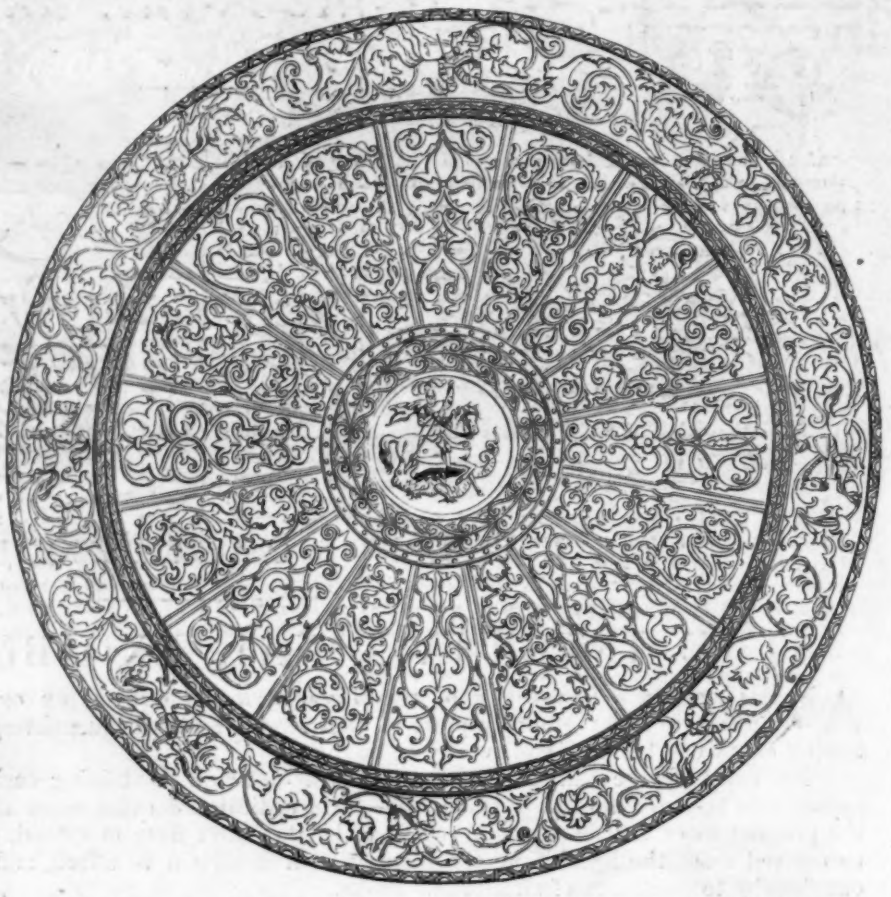
It will be obvious that great nicety is required in arranging these illustrated pages; it is desirable to introduce but a brief portion of descriptive matter, barely sufficient, indeed, to name the article, and the manufacturer, or producer, by whom it is contributed—letting the object speak for itself in the

engraving that represents it. But in the critical observations that accompany each page there will be an endeavour to render justice to the contributor, by passing his several contributions under more detailed review; as we have elsewhere intimated, we shall strive to classify the works engraved, devoting four pages to each class in a part, and again other four pages of the same class in a subsequent part.



It may not be always possible to do this to our satisfaction, nor shall we adopt the principle, if

we thereby incur the danger of sacrificing variety.

In the ILLUSTRATED CATALOGUE OF 1851, there

THE Exhibition of 1862 is, like that of 1851, "International"—that is to say, the productions of all countries of the world are admitted in competition; the building in which it takes place—unlike that of 1851—will be permanent and not temporary; or rather some parts of it, constructed of brick and mortar, are intended to remain, and will probably hereafter locate "the Society of Arts,"—a society that has done much to advance the useful Arts of the country, and will, perhaps, at no distant period, promote the Fine Arts and the Industrial Arts, for which it has hitherto done little. The structure now erecting at South Kensington, from the plans of Captain Fowke, R.E., is not therefore destined, as was the Crystal Palace of 1851, to vanish when its immediate purpose is answered, and leave no "wreck behind."

It is of little value, however, to institue comparisons between the building of the one epoch and that of the other: an infinitely more important duty will be to compare the contents of the Crystal Palace in 1851 with those of the structure that in 1862 will receive the contributions of all the Countries of the World; exhibiting them not only to show, but to stimulate, progress, to excite a healthy and becoming spirit of rivalry, to justify awards of honours and distinctions, and to bestow the more tangible and substantial recompense which merit seldom fails to secure where publicity is obtained.

We may take for granted that some advance has been made by all the Nations of the Continent. We have, however, full and entire belief that it will be found greater in England than elsewhere in Europe, during the ten years that have passed since 1851. That memorable year was our starting-point; there was scarcely a branch of Art-industry in which we equalled, none in which we excelled, our neighbours and rivals; while in some we were so miserably deficient as regarded form and ornamentation—design—that we were compelled to endure a sense of shame at the necessity for exposing our lamentable

can be no doubt the objects that manifested the greatest amount of beauty in design were the productions of foreign contributors. We do not believe it will be so in reference to the ILLUSTRATED CATA-

LOGUE OF 1862; we have full and entire confidence that the pages, of which the volume for 1862 will consist, will be more extensively filled by British manufacturers than were the pages in 1851. Our efforts will be, none the less, directed to represent

fairly and justly the manufactures of other countries—giving a cordial welcome to them all.

The ILLUSTRATED CATALOGUE will be as much "International" as the Exhibition. Our selections will be made as fairly from "foreign" as from "home" productions: we shall be guided by neither partiality nor prejudice; considering only the objects that seem best and most likely to be instructive as the objects that ought to be engraved in our pages. England set a glorious example when pro-

claiming to the world that the power to COMPARE was the surest way to excellence. We opened the Exhibition of 1851 to "All Nations;" that

with whom this part of the great project originated, in 1851, conferred an immense benefit on Great Britain when inviting a competition that exhibited our defects as well as our merits, and taught us the way to remedy the one while sustaining the other. The "sure reward" has already reached us.

ignorance of the merest elements of Art as applied to manufacture. It will be far otherwise in 1862; we shall take no second place in many of the leading productions of the Art-workshop; in some, we shall assert and maintain supremacy, while in all—we think without exception—we shall show a marked, if not a marvellous, improvement.

A new generation has sprung up since the year 1851; there are many now engaged in the actual labours of production who will be unable to compare the present with the past; but the greater number will have power to trace improvements to the influence then commenced; and we believe every class and order engaged in manufacture, from the employer to the artizan, will be prepared to acknowledge the benefit conferred by the Great Exhibition—the first of many exhibitions destined to promote the welfare and prosperity of British Art, by manifesting its progress from one period to another.

No doubt, the building, which covers many acres at South Kensington, will be again, and again, from time to time, applied to purposes similar to those to which it is to be devoted in 1862.

which to narrow minds seemed perilous, Wisdom foresaw was to produce a vast advantage in the Future. His Royal Highness the Prince Consort,

The ILLUSTRATED CATALOGUE, we design to prepare, will carry evidence of this progress to all parts of the World. It will be our duty, as far as our power extends, to select from the best of the works exhibited, such as are most creditable to their several producers; but we shall bear specially in mind that each manufacturer may be a teacher, and that consequently it will be desirable to engrave, as frequently as we can, such objects as are most suggestive and instructive—by which one manufacturer may instruct another, and one trade give lessons to a trade very opposite in purpose and in character.

These pages will convey an idea of the mode in which the ART-JOURNAL ILLUSTRATED CATALOGUE will be constructed; the woodcuts here printed are merely selections from the Catalogue of 1851, but they serve to show the manner in which the engravings will be introduced; while the parts of the pages occupied by these remarks will be written by accomplished writers on the several branches of Art most prominent and most important in the Exhibition.

THE ART-JOURNAL.

WE announce, thus early, our intention to issue with the ART-JOURNAL an Illustrated Catalogue of the International Exhibition of 1862, and invite the contributions of Art-producers in all parts of the world. It is our intention to publish the first part of this Catalogue in the month of April next, and to continue it through eight Monthly Parts of the ART-JOURNAL, so as to close it with the close of the Exhibition.

On the first page of this announcement the reader is informed of our intention to make no charge whatever to any manufacturer for the engraving and introduction of any work that may appear to merit the distinction.

In 1851 we made an extra charge for the Parts which contained the ILLUSTRATED CATALOGUE: we do not intend to adopt this course in 1862. The Journal will be issued during that year at the price of Half-a-Crown monthly, and be printed on paper much better than heretofore—an object we are able to attain by the removal of the paper duty.

Few who will read this announcement are unacquainted with the "ART-JOURNAL ILLUSTRATED CATALOGUE OF 1851." It cannot be presumptuous to state that its production was one of the most enduring of the benefits derived from that Exhibition; forty-five thousand copies of that catalogue were printed and circulated; it made its way into every quarter of the globe, and it has continued ever since to act as "a pattern-book" not only in remote and comparatively uninstructed districts, but in "Works" that flourish in our great manufacturing cities and towns.

That Catalogue had been preceded by illustrated Reports of Industrial exhibitions in Manchester and Birmingham, and of several that had taken place previously in France; and it was followed by reports of those that were subsequently held in Dublin (1853) and in Paris—the International Exhibition of 1855.

None of these illustrated reports were remunerative; we include that of 1851, notwithstanding that so large an edition was circulated.

We had, however, and continue to have, the satisfaction of knowing that we had worked out our main purpose in conducting the ART-JOURNAL—to render it largely useful and instructive.

We have, therefore, considered it impossible to decline the duty of again representing a great International Exhibition, notwithstanding the toil, anxiety, and responsibility it involves, and the little probability there is of rendering it profitable—arising from the great cost necessary to be incurred in its production.

We repeat on this page the invitation given to manufacturers in all parts of the world to aid our project by drawings and photographs, and such information as may be useful to us and to them.

Manufacturers and Art-producers will not have the mortification to see Fine-Art works side by side with engravings that advertise hair dyes and paletots; nor will they have reason to think—on examining the pages of the ART-JOURNAL ILLUSTRATED CATALOGUE, —*that a large and general interest has been sacrificed to a pitiful policy, which circulates mediocrity as apparently, and for the moment, more profitable, in a pecuniary view, than that which gives publicity to instructive excellence.*

No doubt, however, there will be many to whom the ART-JOURNAL will thus be made known; proper and rightly directed efforts, to advance any beneficial public undertaking, are sure to be, in some way or other, rewarded, and we have reasonable expectations that the circulation of the ART-JOURNAL will thus be increased.

It is, and has long been, the only ART-JOURNAL in Europe; it contains information, carefully sought and skilfully condensed, upon every topic concerning which knowledge is requisite to the artist, the student, the amateur, and the connoisseur: while, as a chronicler and teacher as regards the numerous and important branches of Art-manufacture, its utility has been admitted in every manufactory of Great Britain, in our colonies, and in America, as well as in several cities of the Continent.

We trust it will be found that our exertions will be increased, and not relaxed, and that in 1862 we shall largely augment the interest and value of the ART-JOURNAL.

With the year 1862 will be commenced A NEW SERIES of the ART-JOURNAL: the series to be then closed, and comprised in seven yearly volumes, will contain one hundred and forty-four line engravings, from pictures in the collections of Her Majesty and the Prince Consort, who graciously accorded the munificent boon, by which the public have so largely benefited.

A Series of Selected Pictures

(THE WORKS OF BRITISH PAINTERS)

FROM THE GALLERIES AND PRIVATE COLLECTIONS OF GREAT BRITAIN

will be commenced in the ART-JOURNAL in January, 1862.

It is designed to succeed the "ROYAL GALLERY" and the "VERNON GALLERY;" and, there can be no doubt, will be superior in interest to either. In the "Vernon Gallery" are many pictures not calculated for engraving; but they were necessarily included in the published work, in order to redeem a pledge given by us to Mr. Vernon, to publish the *whole* of his gallery bequeathed to the Nation; while, in engraving the "Royal Gallery" it was considered necessary, in order to represent somewhat duly its varied contents, to introduce examples of some of the old masters, in which the collections are exceedingly rich, although engravings from them were not likely to be as extensively popular as prints from modern works.

In the series now announced, no such restriction or difficulty can arise: the power of selection will be almost unlimited; and the result will depend on the taste and judgment that dictate its contents.

Some of these selections have been made from public galleries, others from large and important collections, but the greater number have been obtained from the comparatively small, though rich and varied, collections of private gentlemen—"the merchant princes" more especially, who have, of late years, been the chief patrons of British Art—whose wealth has been liberally expended in elevating British Art to its present state of high prosperity.

The ART-JOURNAL was commenced in 1839, when the Arts, Fine and Industrial, in England received little or no encouragement—when the sale of a picture by a British artist was a comparatively rare event.

Happily, the practice that for many years prevailed in wealthy manufacturing and commercial districts, of purchasing doubtful, or deceptive "old masters," has entirely ceased; the desire to acquire works of Art having been transferred to the productions of modern artists; and it cannot be presumptuous in the Editor of the ART-JOURNAL to claim much of the merit of inducing a change that largely advantages the patron and the patronized, and influences so essentially the progress as well as the prosperity of British Art.

In 1839, the Art-industry of England was utterly inactive; there were no Schools of Design in our manufacturing towns; there was no stimulus to the producer; the artizan had no means of study; designs were, for the most part, importations or adaptations; and the public had no faith in the home productions of the workshop or the loom: in fact, the term "Art-industry" had not then been received into our vocabulary.

Things are very different now: they were so in 1851; they will be much more so in 1862. There is no single branch of British Art-manufacture that has not largely advanced within the last ten years; we cannot doubt the ILLUSTRATED CATALOGUE we are about to prepare will establish this fact beyond controversy, and thus essentially promote the interests of the Art-producer by making his productions extensively known and appreciated.

Our task of stimulating Industrial Art was commenced and continued long before the Exhibition of 1851 was contemplated.

We had exerted ourselves in every possible way to excite the British manufacturer to exertions corresponding with those of his neighbours and rivals on the Continent; to show "the commercial value of the Fine Arts;" to make manifest that "beauty was cheaper than deformity;" and year after year we had the satisfaction to note that we were not labouring in vain; and we have the happiness to know that the manufacturers and Art-producers of Great Britain are aware that long anterior to the memorable year 1851, we had been earnestly, zealously, and continuously working as pioneers to the great army of all ranks by which the Victory was to be won.

COLLINS AND GREEN

MANUFACTURERS & IMPORTERS OF

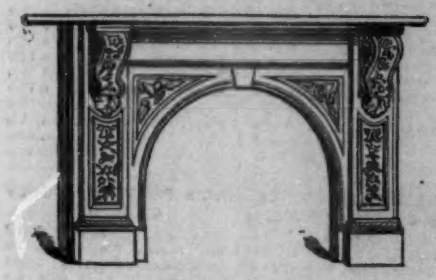
MARBLE CHIMNEY PIECES.

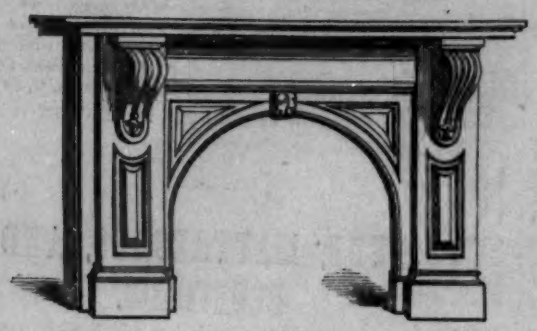
MONUMENTAL TABLETS, TOMBS, &c.

MARBLE CHIMNEY-PIECE, STOVE-GRATE, RANGE, AND FENDER SHOWROOMS,

7 & 8, ALBION PLACE, BLACKFRIARS BRIDGE, S.

WORKS, COMMERCIAL ROAD, LAMBETH.





Messrs. COLLINS & GREEN invite with confidence the attention of Architects, and Noblemen and Gentlemen building, to their unrivalled Stock of MANUFACTURED MARBLE, REGISTER STOVE GRATES, PATENT AND OTHER RANGES, FENDERS, &c.

The MARBLE CHIMNEY-PIECES are of their own first quality workmanship, as also of the best Foreign manufactures, and will be found adapted to every range of price.

Having eight large Showrooms for the display of the same in conjunction with their Stove-Grates, Messrs. COLLINS & GREEN are able to offer for the selection of Purchasers the most varied and extensive Stock of these goods in London:—DINING-ROOM and LIBRARY CHIMNEY-PIECES in Stock, in the following Coloured Marbles:—

VERT DES ALPES.	JAUNE LAMARTINE.	ROUGE FLEURI.
VERT DI CORSI.	BRÊCHE IMPERIALE.	BROCATELLA D'ESPAGNE.
VERT DE GENOA.	BRÊCHE VIOLETTE.	BROCATELLA VIOLETTE.
VERT D'EGYPTE.	GRIOTTE.	NAPOLEON ROSE.
VERT MORRINS.	JASPAR.	ST. REMY BLUE.
SIENNA.	BARDIGLIO.	PORPHYRY.
JAUNE FLEURI.	ROUGE SICILIE.	

DRAWING ROOM STATUARY-MARBLE CHIMNEY-PIECES,

FROM £8 TO 100 GUINEAS.

COLLINS & GREEN'S NEW BEDROOM CHIMNEY-PIECE,

With St. Ann's Marble Splays and Fire-brick Stoves, complete from 50s. Gothic, 60s.

Messrs. COLLINS & GREEN are largely introducing the above, and recommend it as the neatest and most comfortable arrangement for Bedrooms and Dressing-rooms. It may be adapted to any sized room, is capable of throwing out an excellent heat, and its cost is less than ordinary Register grates.

MARBLE FLOORING.

HALL, STAIRCASE, AND CONSERVATORY MARBLE WORK.

Marble Baths, Tombs, Monuments, Marble Tables, Wash Tables, Inlaid Tables, & Slabs.

PRICE LISTS AND DRAWINGS ON APPLICATION, OR BY POST.

BLACK AND WHITE FLOORING TILES FOR EXPORT.

REGISTER AND OTHER STOVES, RANGES, &c., FITTED AND PACKED FOR THE COLONIES.

ESTIMATES GIVEN FOR EVERY DESCRIPTION OF HOT WATER WORK.

BRUSSELS EXHIBITION, 1861.—Messrs. COLLINS & GREEN beg to announce they will shortly have on view at their Showrooms the PRIZE CHIMNEY-PIECE of this Exposition—a most beautiful and elaborate work of Art in the purest Statuary, having occupied upwards of three years in progress. Value 500 Guineas.

WILLIAM S. BURTON'S

GENERAL FURNISHING IRONMONGERY WAREHOUSE,

39, OXFORD STREET; 1, 1a, 2, 3, and 4, NEWMAN STREET; 4, 5, and 6, PERRY'S PLACE; and 1, NEWMAN MEWS, LONDON, W.

THE PERFECT SUBSTITUTE FOR SILVER.

The REAL NICKEL SILVER, introduced more than 25 years ago by WILLIAM S. BURTON, when Plated by the patent process of Messrs. Elkington and Co., is beyond all comparison the very best article next to sterling silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

A small useful set, guaranteed of first quality for finish and durability, as follows:—

	Fiddle or Old Silver Pattern.	Thread or Brunswick Pattern.	Lily Pattern.	King's or Military, &c.
	£ s d	£ s d	£ s d	£ s d
12 Table Forks	1 12 0	2 4 0	2 10 0	2 15 0
12 Table Spoons	1 12 0	2 4 0	2 10 0	2 15 0
12 Dessert Forks	1 4 0	1 12 0	1 16 0	1 17 0
12 Dessert Spoons	1 4 0	1 12 0	1 16 0	1 17 0
12 Tea Spoons	0 16 0	1 2 0	1 5 0	1 7 0
6 Egg Spoons, gilt bowls	0 16 0	0 13 6	0 15 0	0 15 0
2 Sauce Ladles	0 6 6	0 8 0	0 9 0	0 9 6
1 Gravy Spoon	0 6 0	0 10 0	0 11 0	0 12 0
2 Salt Spoons, gilt bowls	0 2 4	0 4 8	0 5 0	0 5 0
1 Mustard Spoon, gilt bowl	0 1 3	0 2 3	0 2 6	0 2 6
1 Pair Sugar Tongs	0 2 6	0 3 6	0 4 0	0 4 6
1 Pair Fish Carvers	1 4 0	1 7 6	1 10 0	1 12 0
1 Butter Knife	0 3 6	0 5 6	0 6 0	0 7 0
1 Soup Ladle	0 10 0	0 17 0	0 17 0	1 0 0
1 Sugar Sifter	0 3 3	0 4 6	0 5 0	0 5 6
Total	9 19 9	13 19 3	14 19 6	16 4 6

Any article to be had singly at the same prices. An oak chest to contain the above, and a relative number of knives, &c., £2 15s. Tea and Coffee Sets, Dish Covers and Corner Dishes, Cruet and Liqueur Frames, &c., at proportionate prices. All kinds of re-plating done by the patent process.

CUTLERY WARRANTED.

The most varied assortment of TABLE CUTLERY in the world, all warranted, is ON SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sales:—3¼-inch ivory-handled table knives, with high shoulders, 12s. 6d. per dozen; desserts to match, 10s.; if to balance, 6d. per dozen extra; carvers, 4s. 3d. per pair; larger sizes, from 20s. to 27s. 6d. per doz.; extra fine, ivory, 32s.; if with silver ferrules, 30s. to 50s.; white bone table knives, 6s. per dozen; desserts, 5s.; carvers, 2s. 3d. per pair; black horn table knives, 7s. 4d. per dozen; desserts, 6s.; carvers, 2s. 6d.; black wood-handled table knives and forks, 6s. per dozen; table steels, from 1s. each. The largest stock in existence of plated dessert knives and forks, in cases and otherwise, and of the new plated fish carvers.

FENDERS, STOVES, FIRE-IRONS, AND CHIMNEY-PIECES.

Buyers of the above are requested, before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of FENDERS, STOVES, RANGES, CHIMNEY-PIECES, FIRE-IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with ormolu ornaments, £3 12s to £33 10s.; bronzed fenders, with standards, 7s. to £5 12s.; steel fenders, £3 3s. to £11; ditto, with rich ormolu ornaments, £3 3s. to £18; chimney-pieces, from £1 3s. to £100; fire-irons, from 2s. 3d. the set, to £4 4s.

The BURTON and all other PATENT STOVES, with radiating hearth-plates.

BEDS, MATTRESSES, AND BEDSTEADS.

WILLIAM S. BURTON'S NEW LIST of BEDS, BEDDING, and BEDSTEADS, is NOW READY, and can be had gratis.

The quality of Beds, Mattresses, &c., of every description, he is able to guarantee; they are made on the premises, in the presence of customers. Their prices are in harmony with those which have tended to make his House Ironmongery Establishment the most extensive in the kingdom.

Feather beds	from	£1	5	0	to £3	0	0
German spring mattresses	„	2	8	0	„ 7	0	0
Patent Rhecoline Beds	„	2	10	6	„ 6	6	0
Horse-hair mattresses	„	0	16	0	„ 5	0	0
Wool mattresses	„	0	7	6	„ 4	9	0
Flock mattresses	„	0	6	6	„ 0	18	0
Sheets per pair	„	0	7	6	„ 2	6	0
Blankets each	„	0	3	0	„ 1	4	0
Toilette quilts	„	0	4	0	„ 1	7	6
Counterpanes	„	0	2	6	„ 0	15	0
Portable folding bedsteads	„	0	12	0	„ 2	1	0
Patent iron bedsteads, with dove-tail joints	„	0	14	0	„ 9	0	0
Ornamental brass ditto	„	3	6	0	„ 25	0	0
Children's cots	„	0	15	6	„ 5	0	0
Jenkin's Patent elongating cot bedsteads	„	2	3	0	„ 5	15	0
Bed hangings, in every variety per set	„	0	10	6	„ 10	0	0

STERLING SILVER.

WILLIAM S. BURTON has added to his extensive stock of general FURNISHING IRONMONGERY and HOUSE-FURNISHING REQUISITES, a selection of STERLING SILVER SERVICES for the table or for presentation. His prices will be found considerably below those usually charged.

FIDDLE PATTERN.	oz	£ s d
12 Table spoons	39at7	4 11 0 0
12 Table forks	39 „ 7	4 11 0 0
12 Dessert spoons	29 „ 7	4 7 6
12 Dessert forks	29 „ 7	4 7 6 0
2 Gravy spoons	10 „ 7	4 3 13 4
1 Soup ladle	9 „ 7	4 2 5 0
4 Sauce ladles	10 „ 7	10 2 18 4
1 Fish slice		3 10 0
4 Salt spoons, gilt bowls		1 0 0
1 Mustard spoon, do.		0 7 6
12 Tea spoons	10at7	10 3 18 4
1 Pair sugar tongs		0 13 6
1 Moist sugar spoon		0 5 6
1 Sugar sifter		0 15 0
1 Butter knife		0 13 6
		£57 16 10

KING'S PATTERN.	oz	£ s d
12 Table spoons	40at7	6 15 0 0
12 Table forks	40 „ 7	6 15 0 0
12 Dessert spoons	34 „ 7	6 13 0 0
12 Dessert forks	32 „ 7	6 12 6
2 Gravy spoons	11 „ 7	6 4 2 6
1 Soup ladle	11 „ 7	6 4 2 6
4 Sauce ladles	11 „ 7	6 8 4 12 0
4 Salt spoons, gilt bowls		1 19 0
1 Mustard spoon, do.		0 15 6
1 Fish slice		3 0 0
12 Tea spoons	14at7	6 5 12 0
1 Pair sugar tongs		1 5 0
1 Moist sugar spoon		0 15 6
1 Sugar sifter		1 3 0
1 Butter knife		1 1 0
		£75 11 6

COTTAGE PATTERN TEA AND COFFEE SERVICE.	oz	£ s d
Teapot	22at10	0 11 0 0
Sugar basin	14 „ 11	0 7 14 0
Milk ewer	7 „ 11	0 3 17 6
Coffee-pot	28 „ 10	0 13 10 0
		£36 1 0

KING'S PATTERN, RICHLY CHASED.	oz	£ s d
Teapot	23at10	6 12 1 6
Sugar basin	13 „ 11	6 7 9 6
Cream ewer	7 „ 11	6 4 0 6
Coffee-pot	36 „ 10	6 19 13 0
		£37 4 0

DISH COVERS AND HOT WATER DISHES

in every material, in great variety, and of the newest and most recherché patterns, are on show at WILLIAM S. BURTON'S. Dish covers, Block tin, 12s. 3d. to 35s. 6d. the set of six; elegant modern patterns, 39s. 9d. to 69s.; Britannia metal, with or without silver plated handles, £3 11s. to £6 8s. the set of five; Electro-plated, £9 to £21 the set of four; Block tin hot water dishes, with wells for gravy, 12s. to 30s.; Britannia metal, 22s. to 77s.; Electro-plated on Nickel, full size, £9.

GASELIERS IN GLASS OR METAL.

The increased and increasing use of gas in private houses has induced WILLIAM S. BURTON to collect from the various manufacturers in metal and glass all that is new and choice in Brackets, Pendants, and Chandeliers, adapted to offices, passages, and dwelling-rooms, as well as to have some designed expressly for him; these are ON SHOW over his TWENTY LARGE ROOMS, and present, for novelty, variety, and purity of taste, an unequalled assortment. They are marked in plain figures, from 12s. 6d. (two light) to £22.

WILLIAM S. BURTON'S

GENERAL FURNISHING IRONMONGERY CATALOGUE

MAY BE HAD GRATIS, AND FREE BY POST.

IT CONTAINS UPWARDS OF 500 ILLUSTRATIONS OF HIS ILLIMITED STOCK

OF

Sterling Silver and Electro Plate, Nickel Silver and Britannia Metal goods, Dish Covers,	Hot-water Dishes, Stoves, Fenders, Marble Chimney-pieces, Kitchen Ranges,	Lamps, Gaseliers, Tea Trays, Urns and Kettles, Clocks,	Table Cutlery, Baths, Toilette Ware, Turnery, Brushes.	Iron and Brass Bedsteads, Bedding, Bedroom Cabinet Furniture, &c. &c.

WITH LISTS OF PRICES, AND PLANS OF THE

TWENTY LARGE SHOW-ROOMS.

JAMES S. VIRTUE, PRINTER, CITY ROAD, LONDON.